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ABSTRACT

This third evaluation progress report concerns a 5-year project that links technology and the visual and performing arts with other subject areas to transform the education of K-12 students in Nebraska and nationwide. The report states that the "Community Discovered" project is continuing to make substantial and consistent progress in its training, classroom integration, and evaluation activities. It explains that the project focuses on enhancing education by developing interdisciplinary constructivist curriculum units that deliver the arts and art resources to the classrooms of Nebraska and the world via the use of the Internet, describing the project as a multi-element education program that brings the arts and art museums into classrooms electronically; develops computer integration strategies; trains and supports teachers; builds curriculum, instruction, and assessment strategies; and seeks to build a nationwide community for the arts and technology integration. The report states that the evaluation process for the project continues to expand and evolve, with evaluation-related data being collected and systematically reviewed for formative input into specific project objectives and related project activities, and with a design focused on analyzing data related to each of the five goals and related project objectives. It also states that the evaluation determines the general progress and impact of the project on K-12 education in participating schools and includes a systematic review of the learning environments for both students and teachers. The report also seeks to document the project as a potential model for replication by other educational institutions and organizations. Contains extensive appendixes. (BT)

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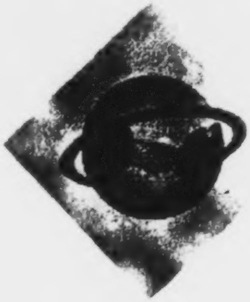
# *The Community Discovered:*

## The Search for Meaning
## Through the Integration of Art and Technology in K-12 Education



# Annual Progress Report

## No. 3

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Westside Community Schools/District 66
3534 South 108 Street
Omaha, Nebraska 68144

Award No. R303A50443

# I. Project Identification

Westside Community Schools / District 66
3534 South 108th Street
Omaha, Nebraska 68144

Award No. R303A50443

*The Community Discovered*:
The Search for Meaning Through the Integration of Art and Technology in K-12 Education

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Evaluation Progress Report No. 3
Prepared by:
Kathy L. Coufal, Ph.D., Project Director through September, 1997
in cooperation with
Neal F. Grandgenett, Ph.D., Project Evaluator
Submitted: December 4, 1997
For budget period of January 1, 1997-December 31, 1997

Signed by: Ronald Abdouch Ronald Abdouch
Project Director

## II. Project Summary

*The Community Discovered* , currently completing the second year of full operation, is a five-year project that links technology and the visual and performing arts with other subject areas to transform the education of K-12 students in Nebraska and nationwide. A special emphasis has been placed on serving disadvantaged students in rural and urban areas . The focus of this project is to develop curriculum models of engaged student learning using technology and resources of the Information SuperHighway. Four art museums are currently involved: The National Museum of American Art, Smithsonian Institution; The Joslyn Art Museum; The Museum of Nebraska Art; and The Sheldon Memorial Art Gallery and Sculpture Garden. In addition, the John F. Kennedy Center for Performing Arts and the Getty Education Institute for the Arts have also assisted with the project.

This project is being conducted by Westside Community Schools in Omaha, Nebraska. *The Community Discovered* has expanded on the mission of Prairie Visions: The Nebraska Consortium for Discipline-Based Art Education, at the Nebraska Department of Education. Prairie Visions is a consortium of nearly 100 Nebraska school districts, the Nebraska Department of Education, the Nebraska university system, three Nebraska art museums, and other arts and education agencies. Prairie Visions has been sponsored by the Nebraska Department of Education, the Getty Education Institute for the Arts, and the Nebraska Art Teachers Association for the past ten years. Recently, administration of Prairie Visions has been transferred from the Nebraska Department of Education to the Nebraska Arts Council.

*The Community Discovered* builds upon and extends the impact of the initial pilot project, The Art and Technology Integration (ATI) Project, which was conducted by Westside Community Schools and Grand Island Public Schools in Nebraska. The ATI project received a two-year grant from the Excellence in Education Council, funded by Nebraska state lottery proceeds, and was completed in June, 1997.

*The Community Discovered* project has five goals:

1) to promote and encourage academic achievement
2) to provide student equity in access to State and National museum resources
3) to enable educators to effectively use appropriate technologies for teaching and learning
4) to effectively integrate the arts into interdisciplinary curriculum projects
5) to create a national network of educators to support the development and implementation of appropriate learning strategies that integrate the arts and technology into other subject areas.

To facilitate realization of the goals and evaluation of the project, a three-tiered advisory board is in operation and is being utilized throughout the project. The members of these boards are asked to interact

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with project staff for the purpose of guiding the evolution of the project and providing feedback regarding the outcomes. The members of the boards and the descriptions of the purposes are provided in Appendix F. The three tiers are defined as the Board of Advisors (BOA), a group of nationally respected professionals with connections to the goals and activities of the project; the Community of Friends (COF), a group of parents and community representatives who share an interest in the goals of the project and are vested in the success of the project as stakeholders in our communities; and the Council of Administrative Partners (CAP), representing individuals from each of the participating districts and partner agencies involved in the actual conduct of the projects activities. Each participating district has also developed its own Community of Friends board and is represented in the larger COF through annual meetings of these boards. Further, an on-line board of students is being targeted for use as a student advisory body. This group, called the Student Advisory Partners (SAP) will include students across the K-12 continuum and from all participating districts. They will provide direction and feedback to project participants and the evaluation team through a listserv and focus group meetings. In this way they will provide a flow of information throughout the growth and development of the project. The co-chairs of the advisory boards are Senator J. Robert Kerrey and Dr. Elizabeth Broun, Director of the NMAA.

The Council of Administrative Partners met on January 27 for a progress update, discussion of project initiatives and activities based on formative evaluation from year one, and discussion of participant commitments. The annual meeting of all boards was held on April 4 and 5, including site visits to each participating school district and a meeting of all the boards. All board members, in response to their request to visit classrooms, were divided into small groups on the first day of the meeting for travel to each of the participating districts outside the Omaha area. A meeting of the complete group took place in Omaha on day two, with reports and demonstrations from the Westside teachers and students and each of the arts agencies participating in the project. Members of the project staff and the evaluation team reported on particular aspects of the project and progress to date. Each of these boards have assisted in recent meetings related to planning for sustainability of the project, which have been held during the Summer and Fall of 1997. The processes used and the outcomes of these meetings were shared at the Directors Conference in October in Washington, DC.

## III. Project Status

Within its second year of operation, the project "*The Community Discovered: The Search for Meaning Through the Integration of Art and Technology in K-12 Education*" is continuing to make substantial and consistent progress in its training, classroom integration, and evaluation activities. As described in the Project Summary section, the project focuses on enhancing education by developing interdisciplinary constructivist curriculum units that deliver the arts and art resources to the classrooms of Nebraska and the world via use of the Internet. The project is a multi-element education program that: brings the arts and art museums into classrooms electronically; develops computer integration strategies; trains and supports teachers; builds curriculum, instruction, and assessment strategies; and seeks to build a nationwide community for the arts and technology integration. The involvement within the participating districts has been systematic and has included the direct participation of the following.

**Project Related Direct Participation**

| | '95-'96 | '96-'97 | '97-'98 |
|---|---|---|---|
| **Teacher Participants** | 18 | 41 | 76 |
| **Teacher Partners** | 18 | 41 | 76 |
| **Students** | 2,350 | 5,000 | 8,000 |
| **Parents** | 0 | 34 | 50 |

Throughout the past year, teachers within *The Community Discovered* Project received training in creating integrated curriculum, various technology/Internet skills, constructivism, and how to utilize the arts in an interdisciplinary unit. Many of the skills learned in these training sessions have been passed on by participants to colleagues partnering with participants and have been institutionalized within the curriculum. District site coordinators have also played an important role in providing both technical and curricular support to participants and partners. They have also worked to maintain the enthusiasm of these teachers by providing help to both teachers and students, in and out of the classroom.

The Evaluation process for *The Community Discovered* continues to expand and evolve, with evaluation related data being collected and systematically reviewed for formative input into specific project objectives and related project activities. The evaluation design is carefully matched to project activities and is implementing a five year plan for both formative and summative review (see Appendix B). The evaluation is essentially that of an "impact analysis". In evaluation studies, impact analysis can be defined as "determining the extent to which one set of directed human activities affected the state of some objects or phenomena, and . . . determining why the effects were as large or small as they turned out to be" (Mohr, 1992, p.1). In this examination of the effectiveness of *The Community Discovered* project, the evaluation design is focused on analyzing data related to each of the five goals and related project objectives. The evaluation determines the general progress and impact of the project on K-12 education in the participating schools and includes a systematic review of the learning environments for both students and teachers. The evaluation also helps document the project as a potential model for replication by other educational institutions and organizations.

The evaluation process continues to use multiple sources of information, and includes a comprehensive approach to data collection that is targeting information related to each project goal and objective. These data types include: 1) teacher survey data, 2) electronic data, such as listserv participation and electronic logs, 3) classroom observations and videotaping, 4) teacher and student interviews, 5) student projects and portfolios, 6) teacher growth plans, 7) focus groups, 8) standardized and teacher created test data, 9) attendance records, 10) trends in disciplinary actions, 11) stakeholder surveys, and 12) changes in school structure. All data is summarized and placed within a World Wide Web page format that is available for review by the project staff, participants, and interested stakeholders. An evaluation team derived from the Office of Internet Studies (OIS) in the College of Education at the University of Nebraska - Omaha (UNO) is coordinating the evaluation process with assistance from West Ed Laboratories, an additional source of external review.

The evaluation process emphasizes the blend of both quantitative and qualitative data analysis with conclusions and implications for each reporting period based on multiple sources of data. Reports such as this one are being produced for each reporting period with additional formative feedback provided to the project between reporting intervals (i.e. summaries of teacher survey data), and through dissemination using the evaluation-related World Wide Web page. The status of each project objective (along with organizational goals and related evaluation activities) is summarized in the following narrative. Additionally, consensus meetings held to establish partner statements of shared vision, activities and outcomes (Appendix D) provide a mutually defined measurement backdrop. These statements are integrated and referenced throughout the report and are reflected in the Evaluation Indicators and examples of the data collected.

It is important to note that the goals and objectives have evolved slightly from their original format as written in the original application. While the content intent of the original goals and objectives remains unchanged, the organization and numbering of these objectives have been altered slightly (as per progress report of 2/96).

## Goal 1: To enable students to achieve high academic standards by integration of the arts and technology in all core subject areas..

**Objective 1.1** **80% of students in classes using the modules will show evidence of improved academic achievement as indicated by: a) decline in absenteeism, b) increased student self-concept as indicated by student attitude surveys and focus groups, c) students performing at**

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**higher levels as determined by each school's assessment of student progress and electronic portfolios.**

| Activities | Timeline |
|---|---|
| • Conduct a longitudinal survey of student attendance records. | 1996-2000 |
| • Perform an annual student attitude survey (subject area/technology). | 1996-2000 |
| • Analyze annual focus groups for students. | 1996-2000 |
| • Collect standardized test information on student performance. | 1996-2000 |
| • Collect teacher progress reports on involved students. | 1996-2000 |
| • Have students create an electronic portfolio/multimedia presentations. | 1996-2000 |
| • Conduct case studies of selected students involved. | 1996-2000 |
| • Collect samples of student work created during unit involvement. | 1996-2000 |
| • Provide students access to technology resources that support learning | 1996-2000 |
| • Structure learning to empower students to make connections | 1996-2000 |
| • Use the arts to build holistic teaching-learning experiences | 1996-2000 |
| • Engage students in reflective processes of evaluating their own learning | 1996-2000 |
| • Promote critical thinking & problem solving through discussion, debate, cooperative learning, and interdisciplinary teaching strategies | 1996-2000 |

**Evaluation Plan**

| | |
|---|---|
| • Student attendance records to track absenteeism. | 1996-2000 |
| • School records inventory to examine standardized test data. | 1996-2000 |
| • Narrative summaries of focus group feedback. | 1996-2000 |
| • Analysis of student attitude survey. | 1996-2000 |
| • Student progress reports of students involved in integrated constructivist curriculum projects. | 1996-2000 |
| • Review of student work from integrated constructivist curriculum. | 1998-2000 |
| • Case studies (virtual cases compiled monthly on-line) | 1997-2000 |
| • Document evidence of student behaviors of engaged learning | 1996-2000 |
| • Evidence of more analytical thinking (Student Product analysis) | 1996-2000 |
| • Electronic tracking of disciplinary actions to monitor trends | 1996-2000 |
| • Electronic tracking of teacher absences | 1997-2000 |

**Status**

*The Community Discovered* project is well underway for the second year of formal activities, and participating teachers continue to develop and initiate appropriate planning and delivery of curricular units. Each of the participating teachers are building on the training they received over the previous summer, which provided extensive experiences in technology, discipline based art, constructivism, interdisciplinary planning and teaching, and general integration strategies. Professional development activities are continuing throughout the academic year. Teachers are also periodically reviewing student performance following relevant lessons using a World Wide Web page journal/log process which is accessible over the Internet. In addition, participating teachers have selected individual students to examine more extensively for a student case study process. Teachers are also initiating work on their curriculum modules/units, using a standard format which has been refined over time based on participant input. These modules are available over the project web page. Each unit is being linked to the National Goals for Education, the National Standards for all disciplines, the State Frameworks for all disciplines, District Outcomes for the participating districts, teacher-learner outcomes identified by the participating teachers, student-learner outcomes identified by the participating teachers as related to their specific curricula, and the goals of *The Community Discovered.* Using a centralized database, these unit plans can be accessed by searches on any of those links or by search parameters linked to artists, arts form, or a particular teacher. These units reflect the shared vision statements for what students will be able to do within the project.

**Partner Statements of Shared Vision: Students Will:**

- feel successful in executing a higher level of thinking skills
- will have the ability to construct knowledge
- more actively engage in and be more responsible for learning
- use appropriate language and vocabulary to communicate about their learning

**Example Outcome Indicators/Evaluation Measures:**

- reflections/journals
- focus groups
- artifacts (student work)
- standardized test scores
- attendance data
- discipline referrals
- rubrics of engaged student learning

Student development work is a strong part of the project, and students are involved in a large variety of innovative and creative projects. Some students have developed electronic

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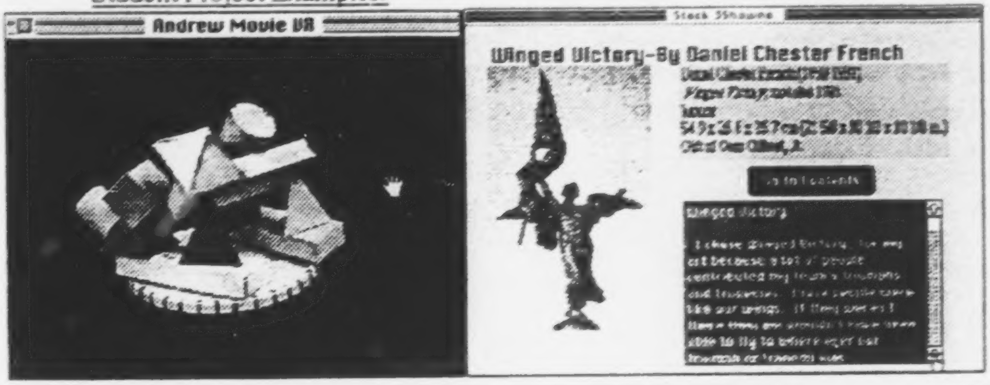
products such as HyperStudio stacks, virtual reality sculptures, or other lesson-based electronic products utilizing a variety of educational technology tools such as Clarisworks. These electronic student products and multimedia projects are also helping to represent the project within the project web site, as evidence of student accomplishments, and help reflect student achievement. Two visuals, one related to a virtual reality sculpture, and the other related to a hyperstudio stack on personal tragedy, represent the high quality of these student projects:

Student Project Examples:



| | | | |
|---|---|---|---|
| *Focusing on the content of:* | | | |
| Technology: | Virtual Reality | Technology: | Hypermedia |
| Art: | Sculpture | Art: | Sculpture |
| Disciplines: | Math, Art | Disciplines: | Art, Writing, Literature |
| Access URL: | http://ois.unomaha.edu/cdeval/stuprods.html | | |

Similar to the more visual student products, student written products have also been impressive related to the project, and are represented by these selected writings.

Poetry: I love a parade
Big funny moving floats
Cool dancing cartoon characters
Chariotts pulled by black horses
Red, white, and blue flags
And bands with loud music
I Love a parade

3rd Grade Student

| | |
|---|---|
| *Focusing on the content of:* | |
| Technology: | Word-processing |
| Art: | Murals, Paintings |
| Disciplines: | Art, Social Studies |
| Access URL: | http://ois.unomaha.edu/cdeval/stuprods.html |

Journal:

The most unusual thing at the Joslyn was the statue of Madame Antoinette. As you stood looking at the bronze made statue, it seemed that the statue was looking down you. It glared at you like you were a fool and she was the greatest. The artist also made her hands arched back, like she was going to jump out at you. It was this that made it so unusual.

The best thing about the Joslyn was the paintings of William H. Johnson. I like his kid style and it was enjoyable to look at his paintings. What was tempting was not running my fingers at the obvious rough paintings.

What I will always remember about the Joslyn is the paintings in the Modern Art area. I thought some of them were weird, but I really liked one that made you look and think about them.

8th grade student

*Focusing on the content of:*
Technology: Word-processing
Art: Sculpture, Paintings
Disciplines: Art, Social Studies
Access URL: http://ois.unomaha.edu/cdeval/stuprods.html

Student attitude information has been collected by the evaluation team and has included student focus groups, interviews, and journal reports from some classrooms. Each of these sources indicate that the project is indeed motivating for students, and student quotes show a real energy and enthusiasm. Representative quotes are included below.

Focus group:

The biggest difference between completing my project on the computer and pencil and paper is that paper and pencil is boring. On the computer you have fun and learn....

4th grade student

Student Written Reflection:

My statue is to honor all writers. If we did not have writers, then we would have no books to read, no magazines, no math books, spelling books, or any books at school. Reading is important because children have to read books to learn.

4th Grade Student

*Focusing on the content of:*
Technology: Hypermedia, Word-processing
Art: Sculpture, Paintings, Poetry
Disciplines: Art, Literature, Social Studies
Access URL: http://ois.unomaha.edu/cdeval/stuprods.html

In several of the participants' classrooms, parents are also surveyed for feedback within the project (often in multiple languages). Such feedback is routinely positive, and the quote below is typical of the parent support for the project.

Parent Survey Response:

Scott shared his excitement of the technology and art activities. he was especially enthusiastic about presenting his Hyperstudio stack to others. I feel Scott was learning a lot without knowing it. Problem solving was a big issue while preparing the Hyperstudio stacks. I noticed Scott was more excited about all his school work during this time.

Parent of 9th grade student

| | |
|---|---|
| *Focusing on the content of:* | |
| Technology: | Hypermedia |
| Art: | Paintings, Performing Arts |
| Disciplines: | Art, Literature, Science |
| Access URL: | http://ois.unomaha.edu/cdeval/tchrprod.html |

For several quantitative measures, the project is examining classroom-based research data being collected by the project teacher participants which targets outcomes directly linked to their individual project growth plans and classrooms. This classroom-based research data, which will be summarized at the end of this academic year, appears quite positive so far. As an example, one teacher focused on increased reading scores. Data indicated that students within the project had significantly increased in the California Test of Basic Skills (CTBS) reading scores from a pretest average of 21.7 to a posttest average of 62.5. This compared to a control group (from a similar class which was not involved in the project) that increased to a posttest score of only 43.6. Teachers are examining a wide range of classroom based achievement, including attendance information and standardized test information.

Within the population being served, subgroups of students who are at-risk for academic failure or who have been verified for special education services are also being identified for targeted evaluation activities. In particular, participant teachers are closely following at least one student each in an individual case study process, which includes focused electronic journaling via web page. In addition, working with other faculty within the University of Nebraska system, the Project Director and the Evaluation Team are also directing the work of graduate students who are conducting thesis related research incorporating project activities.

Goal 2: To provide students and educators in rural and disadvantaged urban areas with equal access to the information and resources available from state and national

**institutions associated with the arts.**

**Activity I: The Electronic Art Museum in the Classroom**

**Objective 2.1 A minimum of 750 art images will be available through the Internet along with curriculum and contextual information for use by educators and students. Images will come from the collections of the Smithsonian NMAA; the Getty Education Institute for the Arts; the Joslyn; the Sheldon, and MONA, the Kennedy Center and regional performing arts agencies.**

| **Activities** | **Timeline** |
|---|---|
| • Museums will suggest appropriate images for which copyright, issues have been resolved and teachers may select from that pool. | 1996-2000 |
| • Suggestions by teachers for specific themes, cultures, or time periods will be utilized by museum staff in guiding resources available. | 1996-2000 |
| • The five museums will digitize 750 art images (collectively each year). | 1996-2000 |
| • Hypertextual and contextual information will be developed. | 1996-2000 |
| • Educators will access the images along with contextual information. | 1996-2000 |
| • Teachers will review the Smithsonian's thematic cluster CDs for resources. | 1996-2000 |
| • A database of images will be created. | 1996-2000 |
| • A teacher requests regarding arts resources that would be most useful will be communicated to partner agencies to guide planning. | 1996-2000 |
| • Make teachers aware of new programs on-line (such as those from NMAA: William H. Johnson Teaching Guide) as teaching resources. | 1996-2000 |
| • Utilize museums' mailing lists for packets, materials, and exhibits. | 1996-2000 |

| **Evaluation Plan** | |
|---|---|
| • Survey of museums about number of images selected and digitized will be conducted. | 1996-2000 |
| • Analysis of range and quality of images will be conducted. | 96, 98, 2000 |
| • Electronic log of "hits" by teachers and by students on digitized images database will be analyzed through Web Site analysis. | 1996-2000 |
| • Survey of teachers and students using digitized images resources will be analyzed. | 1996-2000 |
| • Survey of hardware and software availability for teachers | 1996-2000 |

and students will be analyzed.

- Structured interview of museum personnel will be conducted. 1996-2000
- Site visits to workshops, presentations, etc., will be conducted. 1996-2000

**Status**

Again, this second year, *The Community Discovered* teachers participated in a week long summer workshop at The National Museum of American Art (NMAA) to review available works, learn methods of integrating these images into various curriculum areas, and plan for their classroom use. During that week they also participated with the Kennedy Center staff for one day to consider how the performing arts resources might be incorporated into the curriculum. In addition, discipline based art training was conducted in a joint workshop with faculty from Prairie Visions Institute, and the project co-hosted a workshop focusing on contructivism and technology with the Connections Challenge Grant (a Nebraska Technology Innovation Challenge Grant).

Modifications in the activities, schedules, and content of the 1997 summer professional development activities were made based on participant feedback from 1996. Related to these modifications, instead of attending the full week at the Prairie Visions Institute, Community Discovered participants during 1997 attended activities for 2 1/2 days of Discipline Based Art Education at the Prairie Visions Institute, and for the remaining 2 1/2 days, they were involved in similar activities off-site, but within an on-line format to provide a virtual institute process.

Several other project training activities, such as MidWinter Mindstorms in January, were also conducted throughout the school year to assist teachers and students in learning to incorporate arts resources, the technology skills to do so and the education/curriculum changes necessary to insure appropriate use of the resources in a constructivist teaching-learning environment. The shared vision statements reflect this strong collaboration in the project with cultural institutions.

**Partner Statements of Shared Vision:** Cultural Institutions Will:

- expand and/or refocus their education programming to develop teaching tools and resources that are of greater relevance to the constructivist teaching and learning process
- work more closely with teachers in the development of educational opportunities and resources

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- refocus and expand their outreach activities to more effectively engage all members of the community in arts and cultural programs and services

Outcome indicators/evaluation measures:

- website review
- teacher reflections
- museum surveys and interviews
- site visits
- listserv analysis

Building upon their training experiences, project teachers are continuing the process of planning the integration of arts resources into classroom activities. Teachers are linked to museum and performing arts agency personnel, and to other educators, by use of a project facilitated listserv, which facilitates ongoing communication between project participants, and provides additional information for the formative evaluation process. Docents at the NMAA were provided a computer from the grant to enable them to access email with the participating teachers and eventually to use desktop video conferencing. The information exchange between participants within this listserv is indeed interesting, and reflects a true collaboration among participants. The use of this listserv is evolving, and during the last year of monitoring this communication process the percentage of curriculum oriented messages (as opposed to technical or other content) has increased from 33% to 54%. The messages reflect a true partnership process between the project museums and teacher participants, as represented by this example message from the National Museum of American Art.

Listserv Message:

> To all Community Discovered participants - Greetings from
> the National Museum of American Art!
>
> The discussion on the list is very encouraging and it's still
> early in August. :-)
>
> We hope to facilitate integration of art and technology into
> participant units through a number of themes. The William
> H. Johnson work of last year will be a model on which we
> hope to build.
>
> NMAA will create Johnson-like sites for the following
> themes: Latino art, folk art, murals, public sculpture,
> performing arts, story telling. These sites will all be created
> in collaboration with Nora's office. New Media Initiatives
> has assigned a staffer for each theme to facilitate copyright
> clearance, digitization, etc. I will do folk art and post office

> murals. Daryle will do performing arts and story telling.
> Monica will do Latino art and public sculpture.
>
> We hope to organize "special interest groups" (otherwise
> known as focus groups) around these themes.

*Focusing on the content of:*

| | |
|---|---|
| Technology: | Hypermedia, Web Sites |
| Art: | Latino Art, Folk Art, Paintings, Performing Arts, Storytelling |
| Disciplines: | Art, Social Studies, Literature |
| Access URL: | http://ois.unomaha.edu/cdeval/tchrprod.html |

Constructivist pedagogy requires holistic thinking and the integration of disciplines. To promote such efforts and empower teachers to employ interdisciplinary constructivist planing and teaching it was helpful to include a variety of art forms and not only the visual arts. Therefore, project activities have also included some limited activities with the performing arts, and the project is benefiting from collaboration with The Kennedy Center for the Performing Arts and statewide arts agencies, including Opera Omaha and The Omaha Community Playhouse through their educational touring groups and the apprentice program of The Playhouse. Through arrangements with the Kennedy Center, visiting artist, Namu Lawanga, African Dance Cooperative, provided professional development as well as student participation workshops on use of movement/dance within the curriculum. Two teachers from The Community Discovered were also invited to participate in a 5-day institute at the Kennedy Center during the summer of 1997. In this environment they worked with other teachers who are Kennedy Center Fellows, to develop web-based, arts integrated curriculum. Throughout the week they participated in on-line chats with teachers from throughout the nation and the world via the Kennedy Center website. Opera Omaha also provided a workshop entitled "Opera Goes West" during the Fall of 1997, followed by performances of the touring group for students throughout the state.

For the visual arts, the NMAA has taken a strong leadership role in initiating museum-related activities in the project and has been continuing to work through many technical and copyright constraints related to image scanning and publishing. Their web site, using feedback from participating teachers, has evolved into being a model one for the country and is an excellent example of the contribution such organizations can make to classroom learning. [URL: http://communitydisc.wst.esu3.k12.ne.us/HTML/resources]

As an outgrowth of the 1996 summer institute at the NMAA, a focused effort was made to develop a Special Interest Group related to the works of William H. Johnson. The majority of holdings of his work are with the NMAA and were going to be 'on tour' at the Joslyn Museum in the Spring of 1997. Using this as an opportunity to help teachers network, provide a model for developing constructivist, arts integrated curriculum, and for interdisciplinary teaching and learning, a group of about 20 participating teachers used this opportunity to focus on these particular works as central to their curriculum development. Many of the units produced by these teachers reflect the centrality of the arts in curriculum development and the interdisciplinary links made to these works (see Unit Abstracts in Appendix G).

During the planning for the 1997 workshops, the NMAA and the Kennedy Center staff met with the project director to discuss development of similar focus groups around which teachers could collaborate. Using the initiatives of the national agencies and the state museums (e.g. touring exhibits for schools planned for 1997-98 academic year) the agenda for the summer institutes was defined. During that time, teachers were presented resources related to several special interest areas. These have been formed into special interest groups (SIGs), facilitated by project staff, site coordinators, or museum personnel, and linked to the museums through staff at the NMAA and other agencies. These SIGs have been actively forming throughout the late summer and early fall and have begun to meet in small groups to collaborate in identifying resources and developing curricular units, all within a web based environment for communication support [URL: http://communitydisc.wst.esu3.k12.ne.us/HTML/sigs/]
An electronic request form [URL: http://communitydisc.wst.esu3.k12.ne.us/] is being used by teachers to facilitate planning for the retrieval of arts resources. The partner museums and arts agencies are well integrated into the project. Specialists are employed at each of the art museums to work with teachers in researching resources and digitizing images and textual materials for access over the Internet. Resources from the Kennedy Center have also been provided through staff of the ARTSEDGE, at the Kennedy Center, as part of the contracted arrangements and in-kind resources. The web pages of these museums and the Kennedy Center contribute substantially to the project and are of the highest quality. They can be accessed easily through links with *The Community Discovered* Web page [URL: http://communitydisc.wst.esu3.k12.ne.us/HTML/resources/]. Each of these web pages are accessed continually by electronic hits from around the world, and the interest in these sites is expanding rapidly, as indicated by recent 1997 statistics from the Sheldon Art Museum.

Web Site Hits for Museum Resources (Example: Sheldon Museum):

|  | As of Jan 1 | As of Mar 1 | As of May 1 | As of July 1 |
|---|---|---|---|---|
| Total Files Served | 21,985 | 64,471 | 110,206 | 165,442 |
| Daily Average | 360 | 488 | 605 | 683 |
| Unique Sites Requesting | 1,517 | 4,668 | 8,156 | 12,199 |
| Countries Served | 37 | 52 | 61 | 65 |

The quality and utility of the web pages developed in the project is considerable, and *The Community Discovered* Project World Wide Web page, accessible from http://communitydisc.wst.esu3.k12.ne.us, and the linked Museum Pages, recently received an award for their utility for use in the classroom, as indicated by the following communication from the Northeast Regional Technology in Education Consortium:

> Web Page Award:
>
> The advisory group responsible for developing the Web site for NetTech, the Northeast Regional Technology in Education Consortium wants to let you know that "*The Community Discovered*" is featured in this month's NetTech: Best of the Web in Educational Technology. Check it out at http: www nettech.org NetTech searches the Web for new and exemplary sites in educational technology. Each month NetTech highlights 12 best educational technology sites.

*The Community Discovered* Project World Wide Web page was also featured in the Innovator of the Month Section of the Eisenhower National Clearinghouse. Such an award is related to solid relationship of the project to all disciplines, including mathematics and science. .

> Web Page Award:
>
> Your story is featured this month in our Innovator of the Month section of ENC Online. At the end of the month, it will remain on our site in our Innovator Hall of Fame. The direct URL for the Innovator Story is: http www enc.org classroom iom nf

The formative evaluation process targeting museum participation has included site visits, focus group analyses, questions on stakeholder surveys, and electronic monitoring of web site and listserv use. Additional surveys and interviews are systematically examining teacher perceptions of museum related activities. For example, a recent web-based survey given to teacher participants, is providing museums with additional formative evaluation information to help further refine their activities and the general educational utility of their web sites. [URL: http://ois.unomaha.edu/cdeval/museums/].

Site coordinators are actively meeting with teachers to assist them in brainstorming ideas for upcoming units while also assisting them in locating and integrating appropriate arts resources into these units. Site Coordinators are also offering technical assistance to teachers in their search for images and other arts resources and in the utilization of these resources in the classroom with students. A major thrust of the site coordinators is to help the participants create a classroom atmosphere in which students are utilizing the arts resources and technology to create their own learning experiences.

The project continues to examine the most effective architecture for videoconferencing and distance education. Consistent with the original objectives of the project and with the expanded view of the arts, it is increasingly important for classrooms to be linked to outside resources in a way that promotes interaction on-line. With rapid changes in telecommunications and technology application it is incumbent on the leaders involved with *The Community Discovered* to explore and make available the resources necessary for such access and connectivity. To this end, the project is working closely with representatives from cable TV, satellite systems (i.e.: NebSat), telephone companies and telecomputing agencies to determine the optimal integration of resources and to develop the consortium resources needed to make videoconferencing and distance education available to participating sites. Some initial training and meeting work has already taken place through the use videoconferencing on an experimental basis.

The advantages of the videoconferencing format include a shorter drive time for many of the teachers, and also allow the teachers to invite administrators or other partner teachers to drop informally into the sessions. There are also disadvantages, such as technical problems, and the perception that the videoconference does appear to cut down on some of the interaction between participants. Many of the teachers suggested that perhaps a blend of videoconferencing and "face to face" formats would be the most appropriate for facilitating future training and meeting-related activities.

One such technology integrates the use of cable television and the Internet. In cooperation with ACTV, their "eschool" application was piloted in the spring of 1997, delivering a unique performance from the Kennedy Center to schools in Nebraska and allowing students to interact with the performers 'on-line' using a chat feature, provide web-push technology for delivering www resources, and a live video performance through COX cable. The success of this interaction and the potential for development of curricula that can be distributed to a broad network of educators interested in using curriculum developed through The Community Discovered was encouraging. Further, through ACTV it is possible that a revenue stream for curricular projects would be generated to further support the initiatives of The Community Discovered. Therefore, a contractual arrangement with ACTV was agreed upon in the summer of 1997 and has begun to be realized through teacher training this fall. Further, the Omaha Community Playhouse has offered to make available their 'apprentice program' as a pilot curricular unit. Initially, the teacher workshop and student performance of Opera Omaha's "Opera Goes West" have been taped for use in developing a unit that can by used asynchronously by teachers. These are examples of how both the synchronous and asynchronous application of this technology can be applied (see Appendix I for Press Release).

**Objective 2.2** **Museum educators at the Joslyn Art Museum, the Sheldon and MONA will each develop at least one educational outreach program using appropriate technologies such as the Internet, kiosk, and interactive multi-media.**

| **Activities** | **Timeline** |
|---|---|
| • Museums will develop and document outreach programs using CD/ROM and/or Internet. | 1997-2000 |
| • Documents related to outreach programs will be collected. | 1997-2000 |
| • Work with museums to keep them updated on what outreach programs would be most helpful to teachers (ie. math and science areas, multicultural connections) | 1997-2000 |

| **Evaluation Plan** | |
|---|---|
| • Structured interviews will be conducted with the museum educators. | 1997-2000 |
| • Documentation related to outreach programs and plans will be summarized. | 1997-2000 |

**Status**

Museum educators are continuing to expand their web pages with appropriate -images and other resources while also refining their local process for gaining approval for the digitizing and sharing of images related to their local collections. These arts educators are

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contributing to ongoing communication over the project listserv in order to help share lesson ideas and provide periodic suggestions to teachers. Participants and site coordinators also contribute information to museum educators regarding the images and other arts resources that would be the most desirable to digitize. Site coordinators are working with museum educators to provide participants access to educational packets and information regarding new exhibits and shows. Each participating museum is also continuing with project related plans for developing various kiosk, multimedia, and Internet-based outreach programs. The evaluation process related to this objective has included a stakeholder survey that included museum partners, the review of museum related written information and brochures, and the monitoring of listserv dialogue. Structured interviews and on-site visits have also been conducted during the past year. In addition, the evaluation team is working on an interactive web page instrument and related assessment rubric which will examine the teachers understanding of how to integrate the art and technology resources available from the museums into the learning process, and provide additional formative evaluation information.

Other outreach and support activities of the museums include the following:

- teacher packets
- trunks
- textual materials
- resource directions and suggestions
- special rates on materials
- materials developed for project related workshops

One particularly good example of the collaborative efforts within the project is the efforts associated with the exhibit of the works of William H. Johnson which was located at the Joslyn Art Museum this past spring. As noted in an earlier section, these works are from the holdings of the NMAA and were the centerpiece for a number of curricular units being constructed by participating teachers. In conjunction with this exhibit students also worked with docents from both the local and national museums via e-mail, to help develop student-docent tours of the exhibit, to assist both teachers and students in utilizing the educational packets prepared in conjunction with the exhibit, and for the effective integration of important performing arts works available from the Kennedy Center and local artists. The e-mail participation involving students was wide and varied and was eventually expanded

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to student-to-student interaction between schools. A review of these e-mail messages indicated significant motivation and interest by students, as reflected in the samples below-

Student E-mail Examples:

Dear Jeremiah,
Hi! How was your spring break? We don't get break until the week after Easter. I'm doing my relief sculpture on recycling, I think it is a very important subject. When we get back from spring break we will be going to a museum here in Omaha to see a William H Johnson display. I think it will be fun, I can hardly wait. I hope to hear from you soon! : ) ----Rachel

To Cheyenne Penn,
Hi. My name is Lauren and I am an 8th grader. I like to play sports, shop for stuff and babysit. What are you doing for your relief sculpture? I am doing a set of hands reaching together. I have 1 brother and 1 sister. There names are David and Lindsay. I also have 2 dogs, 2 cats, and 1 rabbit! My favorite food is any kind of Chinese food and pasta. What is yours? Well talk to you later! >From Lauren :)

Dear Angie,
My name is Alexis Rothenberg. I'm really excited about this docent program. I like drama, writing speeches, debating things, sports and other things like those. I also like art because it gives me a chance to express myself. I have picked two pictures. The two pictures I picked are Dr. George Washington Carver and Harriet Tubman.

*Focusing on the content of:*

| | |
|---|---|
| Technology: | E-mail, Web Sites |
| Art: | Paintings, Sculpture, Storytelling |
| Disciplines: | Art, Social Studies, Literature, Drama, Speech |
| Access URL: | http://ois.unomaha.edu/cdeval/stuprods.html |

**Goal 3: To enable educators to effectively use appropriate technologies for constructivist teaching and learning across the curriculum.**

Activity II: Computer-Based Educational Strategies

Activity III: Professional Development and Support for Educators

Objective 3.1 Through collaboration with private companies, project educators will test and evaluate commercial technology tools (i.e. software packages) annually for applicability to classroom settings and instructional objectives.

Activities Timeline

- Educators will test, evaluate, and adapt selected commercially produced technology tools in classroom settings. 1996-2000
- The project will conduct several meetings via interactive video. 1996-2000
- Students will collaborate using video conferencing of CUSeeMe. 1997-2000
- One classroom will pilot the use of EMG's video on demand and live interviews with experts. 1997-2000

## Evaluation Plan

- Documentation related to tool review and evaluation will be collected and summarized. 1996-2000
- Observations will be conducted and summarized related to video conferencing activities. 1996-2000
- Participant evaluation forms related to interactive video conferencing will be summarized. 1996-2000

## Status

Continuing to work closely with the Apple Computer Corporation, the project has further incorporated the purchased curriculum based computer software bundles for Community Discovered teachers. These bundles included resources related to elementary, secondary, writing and publishing, mathematics, multimedia, and biology (with probes). Software evaluation activities are continuing, and several packages, such as Plan-It Teacher, which was developed by the British Columbia Ministry of Education, have been used in The *Community Discovered* activities. The evaluation team has monitored the distribution of computer bundles, the software review process, and initial video-conferencing activities as part of the formative evaluation process related to project-based teacher training and support. Such project activities reflect the shared vision statements for what business partners will contribute to the project.

**Partner Statements of Shared Vision:** Business Partners will:

- focus resources and strategies to help teachers and students meet project objectives in conjunction with the four cornerstones
- assist with promoting the goals and outcomes of the project as a successful model for strengthening partnerships between the business community and schools
- share human resources by empowering employees to participate in the project where appropriate
- actively collaborate with the project when opportunities are available
- provide feedback to schools when invited to do so

- take part in open communication with the project
- develop Web sites containing relevant information of community interest
- sponsor a Community Discovered statewide awards program

Outcome indicators/evaluation measures:

- partner surveys
- partner interviews
- listserv and e-mail discussion

**Objective 3.2 By 1996, each school site in participating districts will have access to technology resource persons available to assist in evaluation, selection, and application of appropriate technologies.**

| **Activities** | **Timeline** |
|---|---|
| • Assist teachers in evaluating and selecting appropriate technologies. | 1996-2000 |
| • Technology resource persons from participating districts, NDE, UNO, the ESU's and from commercial companies will be identified. | 1996-2000 |
| • Technology resource persons will conduct software workshops. | 1996-2000 |
| • Technology resource persons will provide technical assistance for hardware and software. | 1996-2000 |
| • A log of workshops held will be maintained by the project office. | 1996-2000 |

**Evaluation Plan**

| | |
|---|---|
| • A database of technology resource persons identified and their area of expertise will be maintained. | 1996-2000 |
| • A log of workshops held, including date, topic, and presenter, will be examined for compatibility with project goals. | 1996-2000 |
| • Survey of teachers about the use of technology resource persons will be conducted. | 1996-2000 |

**Status**

The nineteen Nebraska Educational Service Units (ESU's) have assisted the project in various activities and continue to offer their support and participation. As part of this technical support network, a database which includes names, addresses, phone numbers, and electronic mail addresses of 30 support personnel across the state has been distributed to teacher participants. Each ESU related to the project sites is working with the districts to ensure effective connections of district buildings and classrooms to the Internet. In addition, the Winnebago School District (an Indian reservation) is continuing to receive some networking support directly from U.S. West. Site coordinators are also currently providing technical assistance with hardware and software to teachers and their students. The site coordinators are offering personal training sessions on utilizing new software and hardware to participants. These sessions are being held at individual schools with participants who request the extra help. To enhance the formative evaluation process related to this technical support, the evaluation team is working closely with the Educational Service Units to blend state-wide evaluation tasks with those of *The Community Discovered* project. This has included the modification of a state distributed survey to include questions related to the goals of *The Community Discovered* project, and the modification of a structured interview protocol already being used in debriefing technology resource persons in the state. For example, in the recent state distributed surveys, the use of Internet based art related lessons accounted for over 18% of the more than 632 teachers submitting favorite curriculum examples for use with the Internet from across the state of Nebraska.

Overall, the project has been quite extensive in its planned and organized activities. The large number of inservice, dialogue, and other project related activities are reflected in the project calendar provided within the appendix of the report (see Appendix J).

**Objective 3.3** **By 2000, 300 Nebraska educators, including 60 educators of rural and urban disadvantaged students, will be trained on computer-based educational strategies and interdisciplinary constructivist curriculum to effectively integrate art and technology in all core subject areas.**

| **Activities** | **Timeline** |
|---|---|
| • Each participant will identify a partner with whom to collaborate on curriculum integration. The partner will attend a one day curriculum integration workshop. | 1996-2000 |
| • Participating teachers will attend summer workshops and institutes to prepare them in the areas of the arts, technology, constructivism, and interdisciplinary teaching utilizing the resources of partner agencies and organizations such as the NDE, NMAA, Kennedy Center, NAC, | 1996-2000 |

and state art agencies.

- Teachers will review, analyze, and integrate art resources. 1996-2000
- Teachers will complete personalized growth plans. 1996-2000
- Workshops on curriculum integration, constructivism, electronic portfolios, and technology will be held. 1996-2000
- Teachers will videotape at least two lessons for review. 1996-2000

**Evaluation Plan**

- Teacher growth plans will be reviewed and summarized. 1996-2000
- Survey of practice of teachers to examine if and how new skills are being implemented. 1996-2000
- Focus groups of educators will be conducted and summarized for feedback. 1997-2000
- Case studies of 5 teachers who have participated throughout the project will be conducted. 1997-2000
- Site visits to a sample of workshops will be conducted and summarized. 1996-2000
- Videotapes of teacher lessons will be reviewed. 1997-2000

**Status**

The participants for year two of *The Community Discovered* project were selected from formal applications and resulted in 10 teachers from Westside Community Schools, 10 teachers from Grand Island Public Schools, 5 teachers from Lexington Public Schools 3 teachers from Winnebago Public Schools, and 10 teachers from the Omaha Public Schools. All applicants were notified by early March of their status, and those selected began project related professional development with an orientation meeting on April 9th that included introduction to on-line resources related to the project, an overview of the project goals and objectives and an introduction to the evaluation process.

Intensive training activities continued through the summer, and academic year. Including the teachers involved in the Art and Technology Integration pilot project, a total of 270 teachers have now participated in training activities directly associated with the integration of art, technology, interdisciplinary learning, and constructivism to support curricular goals in *The Community Discovered* project. These teachers are also working as mentors for numerous other teachers at their local sites and districts. Teachers within the project have formal partners with whom they team in constructing and teaching units throughout the year. Site coordinators are maintaining communications with these participants and their partners and assisting them in reviewing, analyzing, and integrating the Arts into their units.

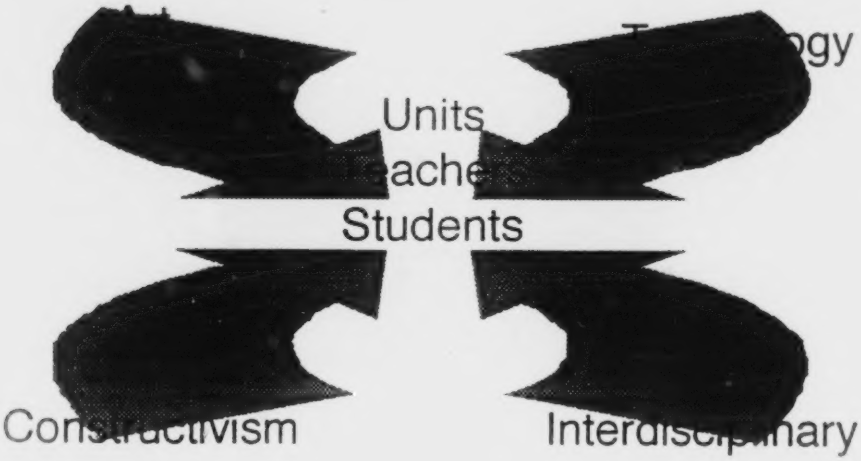
Project training activities have been routinely reported by the teacher participants as being very appropriate and adaptable to classroom use, and teachers have indicated that they believe their knowledge has increased in each of the key training areas. See table below.

Feedback from Participating Teachers on Project Training Activities

| Knowledge in: | Interdisciplinary Teaching | Art Integration | Technology | Constructivism |
|---|---|---|---|---|
| Not Improved | 15% | 1% | 6% | 15% |
| Somewhat Improved | 55% | 42% | 48% | 65% |
| Considerably Improved | 30% | 57% | 48% | 25% |

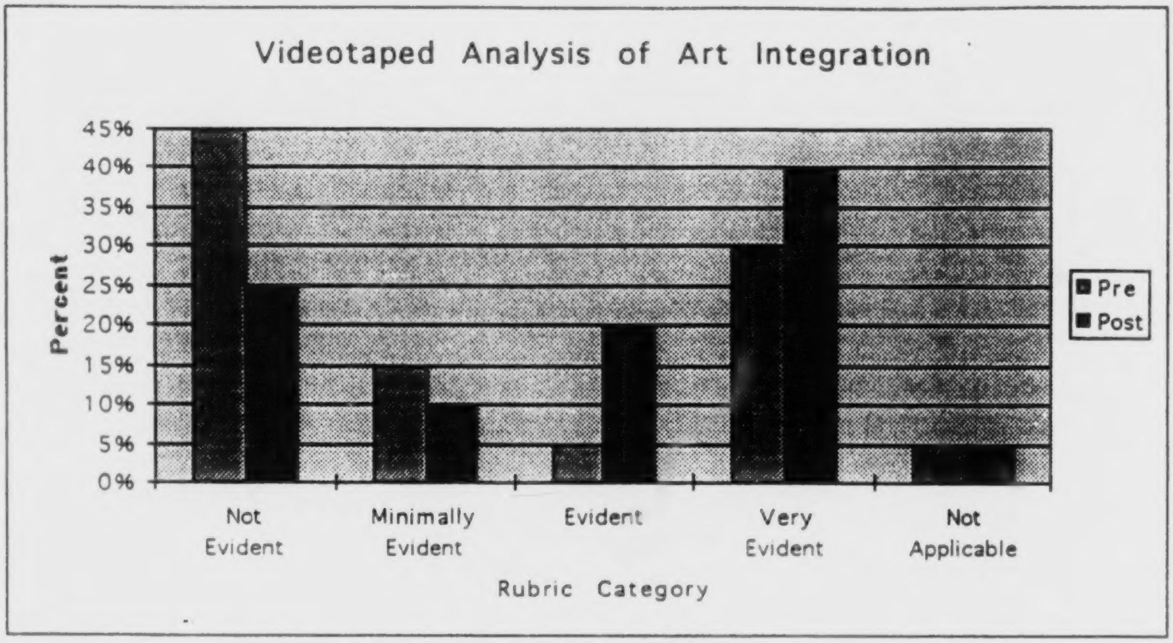
The project also co-hosted a contructivism and technology training workshop with the Connections Challenge Grant (also a Nebraska Technology Innovation Challenge Grant). In addition, numerous other project training activities, such as MidWinter Mindstorms in January, a Surfing Party (web resources), and Basic and Advanced Technology Institutes were conducted throughout the school year (See Appendix J).

Project inservices are always focused on four main topical areas of art, technology, interdisciplinary teaching, and constructivism. These areas are always carefully integrated, and all inservice activities focus on the project goals, as indicated by the inservice planning diagram below.



Site coordinators have also met with participants on an individual basis to assist in completing personalized growth plans. These growth plans have been collected within a new electronic web page format (see Evaluation Appendix B) and are closely monitored by the evaluation team [URL: http://ois.unomaha.edu/cdeval/growplan.html].

Videotapes of participant teaching are also being evaluated using an established rubric (see Evaluation Plan in Appendix B). The analysis for the past year indicated an increased performance in technology and art integration by the teachers and was especially indicative of an increased art integration as represented by the following graph.



These teaching episode videotapes are submitted by all teacher participants and are used by the evaluation team in helping identify teacher change associated with the qualities of constructivist teachers. Changes in teacher behaviors are noted by comparing base-line videos to tapes of teachers at the end of the academic year, and each subsequent year of the project. As new teachers are added to the project, former participants are being prepared to work with the new participants to view and reflect on the videotapes, using the rubrics as a means of developing self-reflections. Information from the teachers' self-evaluations will then accompany submission of the tapes to the evaluation team to promote interrater reliability through multiple observers. This not only increases the probability for teacher change but enhances the validity of the evaluation data.

The participating teachers are also very aware of the importance of the continual training activities in the project and the support of these ongoing inservice activities in the development of their curriculum modules. The project staff is very careful to match the training activities developed to the individual needs of the participating teachers, within the context of the specific goals of the project. The formative evaluation process includes the consistent use of participant feedback surveys after each training experience (see example surveys in Appendix B).

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The evaluation team is also using a World Wide Web based teacher log process, which asks teachers to answer prompted assessment questions at the end of every curriculum integration activity which is a direct result of *The Community Discovered* Project. Teachers have received periodic training in this log process. A focus group protocol is also being used to help teachers reflect on the project and has been refined with feedback from teachers who have participated in the process. Baseline and follow-up teacher surveys for *The Community Discovered* project have been analyzed and representatives of the evaluation team have visited (and often videotaped) selected summer training activities, as well as ongoing activities in the classroom. Teacher case study subjects will eventually be selected upon further analysis of videotaped baseline lessons submitted by teachers. Teacher quotes reflect their enthusiasm and satisfaction related to the training activities within the project, as teachers witnessed the impact of their professional development in the performance of their students, as referenced by the selected quotes below.

> Higher order thinking:
>
> Students enjoyed learning about Alma through the scrapbook information and by looking at her work on the world wide web. The works of art were varied but mostly abstract which I was pleased with because 2nd graders shy away from abstract usually. Students seemed to have a good feeling about abstracting their works and talking about their work like they were abstract expressionists. For some students this was the first time they used watercolors so there were some frustrations to deal with but that happens with a new medium.
>
> 2nd Grade Teacher

> Motivation and attention to task:
>
> Most students were surprised to be able to incorporate art into their science lesson. All completed the project and verbally shared their pictographs with the rest of the class. The ones who appeared to benefit most were the students who typically do not perform well on paper pencil tasks. They seemed more motivated to produce than would be otherwise expected.
>
> 10 Grade Biology Teacher

> Collaborative learning and problem solving:
>
> The technology facilitated the learning through motivation and reinforcement of concepts. The students truly could hardly wait to see their writing and images on our computer screen. They were so very proud of their creations, both written and artistic. The students reinforced their learning, time and time again, by revisiting the Hyperstudio Stacks.
>
> Now that my students have more experience with the computer, I see them sharing their knowledge with others and applying a contstructivist model with the area of technology. All by themselves they have created Hyperstudio stacks with drawn images of creepy crawlies. If they ran in a problem creating their Hyperstudio image they contacted the person who just finished creating their image. It worked.
>
> 8th Grade Social Studies Teacher

**Objective 3.4** **By 2000, project participants will demonstrate an increase in skills and knowledge in: (a) use of appropriate technologies, (b) constructivism, (c) integrating art across the curricula, (d) interdisciplinary curriculum development and instruction, and (e) use of electronic portfolio and other appropriate assessment strategies.**

| **Activities** | **Timeline** |
|---|---|
| • Each participant will attend at least 80% of professional development activities offered. | 1996-2000 |
| • Each participant will be assigned a technology mentor. | 1996-2000 |
| • Each participant will be assigned a curriculum integration mentor from the Prairie Vision faculty. | 1996-2000 |
| • NDE curriculum directors and specialists will provide assistance in core subject areas. | 1996-2000 |
| • Each participant will use electronic portfolios and other appropriate assessment strategies to reflect on their progress. | 1996-2000 |

| **Evaluation Plan** | |
|---|---|
| • Survey teacher skills and knowledge. | 1996-2000 |
| • Review attendance lists of professional development activities. | 1996-2000 |
| • Collect lists of curriculum and technology mentors. | 1996-2000 |
| • Examine electronic portfolios or other products. | 1996-2000 |

### Status

Teacher participants have received considerable in-service education so far, including two orientation days in April, ten days at the summer Prairie Visions Institute, five days at the summer NMAA workshop, and one follow-up day in September 1996 via video-conference. The in-service education process also includes a baseline orientation to the goals of the project, the theoretical foundation in constructivist educational philosophy, discipline-based art training, and the technical skills necessary for using the Internet and the World Wide Web. A tutorial videotape on the creation and use of bookmarks has been developed and distributed to each site as a follow-up to "hands-on" training. Additionally, resources texts on constructivist teaching, use of technology-based visual tools associated with the constructivist approach, museum catalogs and other reference materials for professional development have been purchased and distributed to each site. Abstracts of related professionals resources are being prepared and made available on the web site. These will be linked to particular teacher's contributions and to other Internet resources as this 'cyberlibrary' evolves. Site coordinators have also established local support activities including local workshops for invited colleagues, informal brainstorming meetings, and individual question and answer sessions. The project in-service education process and site support activities will continue throughout the academic year and will focus on reinforcing classroom integration strategies.

The evaluation team continues to survey the participating teachers for information related to each of the areas of art, technology, constructivism, and teaching philosophy, and examine videotaped samples of their teaching. In addition, surveys acquiring teacher feedback related to the summer training activities have also been summarized, and teachers continue to share their ideas and suggestions spontaneously over the project listserv. Teachers appear to be benefiting from project related training in each of the target areas, as suggested by a summary of change related data below.

### Summary Table of Data on Teacher Change

**Surveys:**

- Over 40% of the teachers reported that their knowledge of constructivism had improved in *The Community Discovered* Project.
- Over 55% of the teachers reported that their knowledge of interdisciplinary teaching had improved in *The Community Discovered* Project.
- Over 48% of the teachers reported that their knowledge of technology had considerably improved in *The Community Discovered* Project.
- Over 60% of the teacher participants felt that their knowledge of art integration had considerably improved as a result of their involvement with *The Community Discovered* Project.

**Video analysis:**

- The videotape analysis showed a moderate degree of teacher change indicative of a constructivist learning environment in the areas of cooperative group learning, and a more minimal change in the way the teachers facilitated the classroom discussions and questioning strategies.
- The videotape analysis did not show much direct evidence of effective technology usage being facilitated in the classroom, although that was evident in student projects and products.
- The videotape analysis did not show much direct evidence in connections being established between art and the core subject, or the use of art to facilitate learning in the core discipline, although that was evident in student projects and products.

**Classroom and Field Observations:**

- Classroom observations revealed teacher facilitated cooperative learning groups and active student engagement in the learning process.
- Teachers shared resources, corresponded through e-mail, and talked often about interdisciplinary connections
- Classroom observations revealed a high level of attempts at technology usage and excitement toward new technology applications.
- Classroom observations revealed a high level of art integration and attempts at DBAE education.
- Teachers felt that they had changed in many positive ways as a result of their participation in *The Community Discovered* Project.

More complete summaries of these activities are available through the Evaluation World Wide Web Page associated with the project, and accessible through *The Community Discovered* web page. [http://ois.unomaha.edu/cdeval/]

**Objective 3.5 Project participants will successfully complete a continuous professional growth plan, evaluate their performance relative to that plan at least annually, and modify it to reflect their progress.**

| **Activities** | **Timeline** |
|---|---|
| • Each participant will create a Professional Growth Plan. | 1996-2000 |
| • Participant's growth plan will be submitted to Community Discovered Office and progress reviewed by the evaluation team. | 1996-2000 |
| • Site coordinators will review progress toward meeting the specific objectives of the growth plans and assist participants in updating the plan as a Continuous Growth Plan. | 1996-2000 |

**Evaluation Plan**

| | |
|---|---|
| • Review of Growth Plans for compatibility with project goals. | 1996-2000 |
| • Survey of teachers related to Professional Growth Plans. | 1996-2000 |

**Status**

*The Community Discovered* project has established a Teacher Growth Plan form that all teachers in the project have completed relative to their initial personal goals for the project. This process uses an innovative electronic form, which provides direct access and monitoring by the evaluation team. This Growth Plan form includes personal goal setting related to the areas of 1) tentative action plans, 2) data collection, 3) artifacts, 4) timelines, and 5) personal support needed. These growth plans are being reviewed by the school administrators, project staff, and the evaluation team for the purposes of formative evaluation and for providing individual assistance to current participants in the project. The evaluation team is using an electronic database related to these growth plans, to help track and document teacher activities, and better examine the consistency of activities across the project.

### Objective 3.6 Project participants will report attitudes towards the integration of the arts and educational tools in an interdisciplinary constructivist teaching approach.

| **Activities** | **Timeline** |
|---|---|
| • A survey of teacher attitudes and teacher interviews regarding integration of the arts and technology, adoption of constructivism, and interdisciplinary pedagogy will be completed each year. | 1996-2000 |
| • Participant links will be made to support unit development. | 1996-2000 |

**Evaluation Plan**

| | |
|---|---|
| • Attitude survey of teachers about the use of technology as an educational tool will be conducted and analyzed. | 1996-2000 |
| • Teacher participants will be interviewed at the end of the academic year as an additional data source related to technology attitudes. | 1996-2000 |

**Status**

Participating teachers in *The Community Discovered* project continue to be surveyed for their baseline and later attitudes and practices related to technology use. Evaluation work at the end of the academic year then compares later responses to initial survey responses to help examine teacher change. Teachers appear to be gaining considerable knowledge in the use of technology, particularly the Internet, which is reflected in both their use and attitude. The following survey question reflects how the use of the Internet by project teachers is expanding.

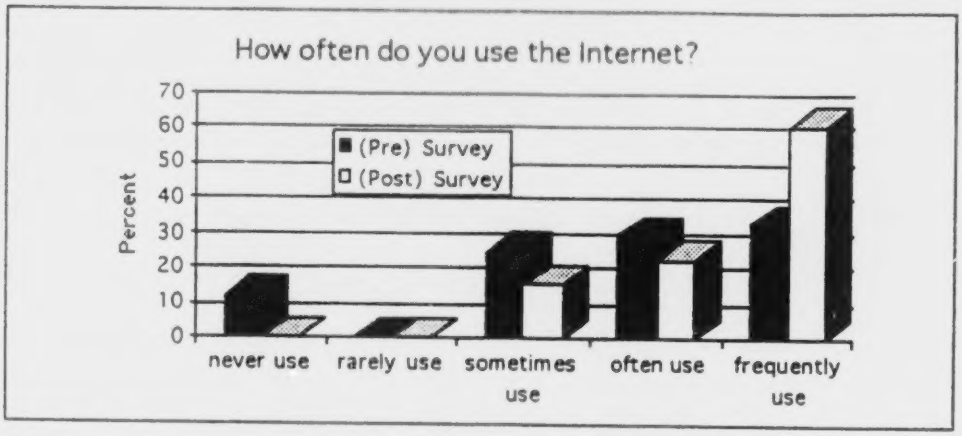

Figure: Teacher Use of the Internet as Reported by Survey Questions

Evaluation work in the project also includes a systematic follow-up process to the surveys which incorporates videotaped lessons and classroom visitations as well as teacher interviews and focus groups to gather more specific formative evaluation information that contributes to project related planning.

In addition, teachers in *The Community Discovered* project participated in a two week summer workshop at The Prairie Visions Institute and received training related to Discipline Based Art Education. The Prairie Vision Consortium helps support the summer institute and was initially established by the Nebraska Art Teachers Association and the Nebraska Department of Education with support from the Getty Center for Education in the Arts. It includes over 90 public and private school districts in Nebraska. Related to the goals of *The Community Discovered* project, the consortium has also developed a computer assisted process for keeping track of alumni and has helped partners in *The Community Discovered* project link with each other in some of the initial project activities. Site coordinators are also keeping participants informed of workshops available to them which would enhance their skills and goals of the project.

**Goal 4. To enable educators to implement effective integrated curricula incorporating the arts and technology.**

**Activity IV: Integrated Curriculum, Instruction, and Assessment Strategies**

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**Objective 4.1** **Constructivist curriculum modules will be developed by each participant and implemented incorporating one or more of the following: (a) Internet digitized images and museum resources, (b) other Internet resources, (c) multi-media projects, (d) electronic portfolios, and (e) other computer applications. (Goals 1-4)**

## Activities

| | **Timeline** |
|---|---|
| • Each teacher will develop two units during the first year and one unit in each successive year during the term of the grant. | 1996-2000 |
| • The units will be indexed and placed on the Community Discovered world wide web server. | 1997-2000 |
| • Participants will receive school year and summer support to work on their projects. | 1996-2000 |
| • Partners will work with mentors and partners | 1996-2000 |
| • Teachers will communicate with museum docents in creating curriculum for their classrooms. | 1997-2000 |
| • Evaluate the efficacy of the alloted time for participation in workshops and curriculum development and revise as needed to support goals. | 1997-2000 |

## Evaluation Plan

| | |
|---|---|
| • Survey of teachers about the number of constructivist curriculum modules developed and implemented that use computer-based resources. | 1996-2000 |
| • Review of project Web Sites related to constructivist curriculum modules will be conducted by panel review. | 1996-2000 |

## Status

Teachers in *The Community Discovered* project are continuing to build their curriculum units and refine their lessons based on classroom use. A standardized format has been developed collaboratively in the project and will provide consistency in unit organization and presentation. Unit plans for the school year will be completed by the end of April of each year with summer writing time to be spent on the revision and refining of these plans and the planning for upcoming units. The constructivist curriculum modules are stored on the project World Wide Web site for retrieval and use by interested educators from around the world: linked to the National Goals for Education, the National Standards for all disciplines, the State Frameworks for all disciplines, District Outcomes for the participating districts, teacher-learner outcomes identified by the participating teachers, student-learner outcomes identified by the participating teachers as related to their specific curricula, and the goals of *The Community Discovered.* Using a centralized relational database, this structure allows visitors to the web site to search according to any of these goals, artists' names, arts form, curricular area, grade level or theme. This web based access is truly disseminating the project across the world, as represented by the following e-mail message from a visitor to the project web site.

> E-mail from Web Site User:
>
> .....I see there are a number of units that look promising. I like the idea of combining the more traditional subject areas with a serious art application. We're still struggling with integrating things in a consistent coherent manner. ..... We definitely have teachers interested in teaming with Stateside teachers. It just depends upon the project....
>
> Ed Tulloch
> Dalat School, Penang, Malaysia

Some example constructivist curriculum modules have already been developed and made available by the teachers in the initial pilot ATI project. These earlier units and lessons are now being used for formative review in the evaluation process. They are all multi-disciplinary in nature and include a wide variety of individual topics as represented by these abstracts of selected sample units:

**Acceptance Through Patchwork**
This unit is designed to be used during February, black history month. The purpose of the unit is to promote the acceptance of various individual differences through literature set in the present and during historical times and set in various locations. The unit builds on the trade book, The Patchwork Quilt. Connections are made to the artistry and family history in handmade quilts, the geometry used in designing quilt blocks, performing arts activities, history through a look at the lives of slaves through literature and information from the Internet. The work of artist William H. Johnson is used for its depiction of the heroes in black history and the everyday life of black people.

**ARTIFACT to ART to GLYPHS**
"ARTIFACT to ART to GLYPHS" is a unit about discovery. Major emphasis is on the development of early Latin American civilizations. The first part of the unit is based on Jeff Stern's Prairie Visions Unit on "Cuna Molas". Students examine early cultural artifacts and then create their own artifact patterned after the molas of the Cuna people of Panama. The second part of the unit is based on early image-making attempts from the Cro-Magnon to the Peruvian Incas. Students create their own weavings using a variety of fibers and techniques.
The final part of the unit investigates how image-making gave way to creation of symbols for sounds and concepts. Students study Maya glyphs and create a personal glyph in the Maya style.

**Citizenship**
"Citizenship: A Unit Incorporating Art and Technology" is a 4-Mat Wheel unit. This unit emphasizes the use of cooperative learning groups and research using the Internet and other media to gain knowledge of the concept of citizenship and symbolism in art. Analyzed images are from the National Museum of American Art.
Students reflect on prior knowledge of democratic symbolism in order to create and present their own awards to citizens whom they believe possess qualities and characteristics of "good" citizenship.
Students create multi-media presentations or portfolios which include: a personal reflection essay, NMAA image summary, descriptive paragraph describing student-created award, letter to awardee, prototype of award, Quick Take photograph or Virtual Reality clip of award.

**Flowers, Flowers, Flowers...A Visit with Georgia O'Keeffe**
After a unit in science on the Structures of Life, (plants), and during a Language Arts unit on poetry, the students looked at, discussed and researched Georgia O'Keeffe and her flower paintings. They then chose flowers to paint and created a close-up watercolor painting in Georgia O'Keeffe style. Afterwards, each student wrote a poem about their painting using descriptive language.

**Our Cultural Community**
Many communities in Nebraska are diverse in their populations. Our towns and cities are composed of people from many different countries and cultural backgrounds. In Winnebago, our village is composed the same way but with the exception that the majority is Native American. What makes our village different from other small communities in NE Nebraska? How can the Winnebago cultural identity be shown? The African-American artist, William Henry Johnson chose to show his cultural community in South Carolina through his paintings of friends, relatives and the people and their occupations. Using his images as a springboard, how might the cultural heritage of our village be shown?

Objective 4.2 **Participating teachers will effectively use one or more computer-based education strategies in their classrooms. Strategies will include Internet resources, electronic portfolios, Hypertext, multimedia, and others.**

| Activities | Timeline |
|---|---|
| • Site coordinator will work with each participating teacher to develop strategies and units. | 1996-2000 |
| • Site coordinator and evaluators will provide feedback. | 1996-2000 |
| • Art agencies will provide assistance and resources. | 1996-2000 |

| Evaluation Plan | |
|---|---|
| • Attitude survey of teachers about the use of constructivist | 1996-2000 |

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curriculum modules.

| | |
|---|---|
| - Videotapes filmed by partners of samples of lessons to observe teaching and student learning in integrated curriculum activities will be analyzed. | 1996-2000 |
| - Site visits/teacher interviews to observe implementation of sample integrated constructivist curriculum will be conducted. | 1996-2000 |
| - Focus groups of students involved in integrated constructivist curriculum will be conducted. | 1996-2000 |

**Status**

An extensive and focused training process, including extended summer workshops, is being used with participating teachers in *The Community Discovered* project. Training has included fundamental training in technology, art, interdisciplinary teaching, and constructivism topics, and complement the overall integration goals of the project. Project teachers have also received equipment and computer software bundles related to the project and are continuing to plan and develop their particular curriculum modules. The site coordinators are continuing to provide additional individual training and mentoring activities at each site as necessary. Site coordinators are meeting with participants and their partners to help develop and implement the unit plans. Through use of the listserv, teachers are maintaining communications links with not only other teachers in the project but also with the museum contact people. Site coordinators are assisting to videotape constructivist lessons and capture archival data from these lessons.

The evaluation team continues to survey the teachers for baseline and later information on their experiences and teaching philosophy, and examine the videotaped samples of the teachers involved in the teaching process. Site visits occur yearly with a sample of the teachers, and teachers participate in structured interviews and focus groups relative to the formative evaluation process associated with this objective.

**Objective 4.3** **By 2000, the project will produce a comprehensive system of world wide web pages containing links between appropriate resources and the curriculum units developed by participating educators.**

| Activities | Timeline |
|---|---|
| - The site coordinators will identify links to art resources, curriculum | 1996-2000 |

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integration units, and assist teachers to integrate in all subject areas.

- The Project Director will coordinate the development and integration of the web site across all aspects of the project. 1996-2000
- The Art and Technology Coordinator, with the Computer Specialist and museum resource personnel, will develop the district pages and units using a standard format . 1996-2000
- The Art and Technology Coordinator and Computer Specialist will develop and compile a database of units and art resources. 1996-2000
- The ARTnet facilitator will link project resources to other resources and organizations accessible on the world wide web. 1996-2000

**Evaluation Plan**

- A review of project World Wide Web sites for lesson quality and appropriateness to project goals will be conducted. 1996-2000

**Status**

The project continues to operate its own comprehensive World Wide Web page, which is available at the address of:

http://communitydisc.wst.esu3.k12.ne.us

The project World Wide Web page is of high quality, and is continuing to evolve. It provides access to all the project curriculum modules, general project information, samples of student work, and links to a project World Wide Web page related to evaluation information. In addition to access from a link on the general Community Discovered project page, the evaluation information for the project can also be accessed directly at:

http://ois.unomaha.edu/cdeval/

This page includes links to all of the evaluation information, including the evaluation design, sample instrumentation, analysis of various data sets, and formal evaluation reports (such as this one). Teachers also use links to this evaluation page to provide spontaneous formative feedback to the project after conducting related classroom activities. In addition, this self-reflection process provides an "electronic journal" related to individual teacher perceptions and thoughts as they implement classroom lessons associated with the project.

As well as the World Wide Web pages focused directly on *The Community Discovered* project, the project has also worked closely with ARTnet, where a more general list of resources and links is being maintained and can be accessed at:

URL: http://artnet.nde.state.ne.us

The ARTnet is an on-line resource maintained by the Art and Technology Coordinator and Computer Specialist employed by *The Community Discovered* and in cooperation with the Nebraska Department of Education, Prairie Visions, to help support the arts as a core subject in the K-12 curriculum, and it is an important link in *The Community Discovered* project's web page system. The ARTnet web page also includes links to The Getty Educational Institute for the Arts and the Kennedy Center's ARTSEDGE, which provide not only general lesson plans and other curriculum resources, but also a working model for *The Community Discovered* teachers.

## Goal 5: To create a national network of educators to support the development and implementation of appropriate learning strategies integrating art and technology with other core subject areas.

### Activity V: Nationwide Community for Art and Technology Integration

**Objective 5.1 ARTnet will be in place to provide curriculum models, museum resources, and continuing opportunities for information sharing, collaboration and support among educators.**

| Activities | Timeline |
|---|---|
| • ARTnet will link participants and experts | 1996-2000 |
| • ARTnet will provide access to curriculum modules, digitized images, and other museum resources | 1996-2000 |
| • ARTnet will support the ARTnet Web System, The Community Discovered listserv, and project related distribution lists. | 1996-2000 |
| • NMAA Education Department, Artnet, and Prairie Visions, will communicate with the Community Discovered Staff in creating summer training opportunities for teachers that can meet the | 1996-2000 |

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objectives of the Community Discovered Grant.

**Evaluation Plan**

| | |
|---|---|
| • Electronic hits related to the use of NE ARTnet resources by Web Page resources will be summarized. | 1996-2000 |

**Status**

This outreach goal for the project is primarily being developed through an ongoing collaboration with ARTnet, which is the electronic network created by Prairie Visions and The Nebraska Department of Education. This network is already operating successfully as a listserv and World Wide Web site with electronic links to and from *The Community Discovered* Web page. The web site currently receives more than 1500 visitors to the home page each month and initial work is beginning on an on-line Student Art Gallery related to the project. ARTnet is also a useful source of technical assistance for participants in *The Community Discovered* project, and the evaluation team is documenting its use and effectiveness as a resource to project participants, through the use of both teacher survey and electronic data collection procedures.

**Objective 5.2 Electronic portfolios will be available on-line so the resources can be shared with other Challenge Grants, and other interested projects.**

| Activities | Timeline |
|---|---|
| • The Community Discovered Project will make state and national presentations related to the project. | 1996-2000 |
| • The Community Discovered Project will forge partnerships and undertake collaborative activities with other projects as appropriate. | 1996-2000 |

**Evaluation Plan**

| | |
|---|---|
| • Interviews related to cross-state partnerships will be reviewed. | 1996-2000 |
| • Documents related to presentations and partnerships will be reviewed. | 1996-2000 |

**Status**

As a solid cross partnership activity, the project has developed a close working relationship with the Western Cluster group of the Technology Innovation Challenge Grants within the western portion of the United States. Within this partnership, *The Community Discovered* project is working with the other challenge grants to refine project strategies and the project evaluation process. Relationships are also developing with other projects outside of this cluster group, through both electronic and personal communications between the project and other interested individuals and institutions. As these personal contacts expand, additional electronic conferencing activities will be held to solidify the evolving partnerships. Electronic feedback for use in the evaluation process is also being solicited through web page forms, listserv participation, and electronic mail to document the potential uses by other states.

Of special note is the ongoing partnership with the second Nebraska Technology in Education Innovation Challenge Grant, entitled the Connections Project. These two Nebraska Challenge Grant projects are now working closely on a regular basis to plan collaborative activities when appropriate or to share related inservice costs. In addition, outside of Nebraska, the *Community Discovered Project* is also collaborating with the Triton Project in San Diego, California, and has authored a joint paper on problem based learning.

Associated with dissemination of the project, the project has also been aggressive in making presentations related to the project across the country, and staff presentations include the following: *The Community Discovered*: Creating a Community of Learners for Tomorrow's World, presented at the NECC 1997 Conference in Seattle, Washington June 30-July 2, 1997; Let the Technology Work for You, at the Nebraska Educational Technology Association conference in Omaha, Nebraska; Behind the Screen: Let the Technology Work for You, at the Midwest Internet Institute in Lincoln, Nebraska; Pictures for Electronic Portfolios, a teacher workshop presented at Westside Middle School in Omaha, Nebraska; Using Technology to Support and Expand Arts Education in Our Nations Schools, presented at the ArtsEdTech Conference in Palisades, New York; Meeting the Needs of the Gifted through Art and Technology, presented at the Nebraska Association for the Gifted Conference in Kearney, Nebraska; Creating a Community of Learners for Tomorrow's World, at the Technology Literacy Challenge National Working Conference, sponsored by the U.S. Department of Education in Washington, D.C., in Santa Fe, New Mexico; Internet Research, at the Westside Community Schools; Collaboration, at the Westside Community Schools; PBL From Prairie to Pacific, the U.S. Technology in Innovation Challenge Program Community Discovered Project, presented at the International Problem Based Learning Conference, Sydney, Australia.

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**Objective 5.3** **As a pilot cross-state partnership, the Community Discovered project and other projects will collaborate to expand on an effective integrated project in which teachers and students within the project will have the opportunity to communicate electronically with other teachers and students.**

| **Activities** | **Timeline** |
|---|---|
| • Students will share and discuss their work with peers using the Internet. | 1996-2000 |
| • Teachers will share and discuss their work with peers using the Internet. | 1996-2000 |

| **Evaluation Plan** | |
|---|---|
| • Structured interviews and surveys of pilot cross-state partnership participants will be conducted. | 1996-2000 |
| • Student work published on the Internet, related to the project, will be reviewed for relationship to project goals. | 1996-2000 |

**Status**

As with all cross-state partnership activities, to keep costs low, activities related to establishing alliances will focus primarily on the use of electronic based collaborations using electronic mail, listserv, and CUSeeMe based communication. A process for electronic data collection, as well as a structured interview process related to this objective, is being developed by the evaluation team.

Additional objectives related to cross-state partnerships from the original application, as expressed in the last formal report, have been embedded in the current objectives as a cost saving measure.

Collaboration with the second Nebraska Challenge Grant project has already also enhanced cross-state sharing. It is planned that in the upcoming years of the Community Discovered project, additional districts might be "virtually involved" through on-line participation. This could involve use of curricular units with systematic collaboration between teachers in the Community Discovered Project and their "on-line partners." Through such collaboration, units would integrated, evaluated, refined, and further enhanced, through the process. Further, the work with developing curricula to be used by ACTV, in the e-school network will promote opportunities for expanding networks among teachers, dissemination of project resources, additional sources of evaluation through stakeholder feedback, and a potential source of revenue to assist in sustaining the *Community Discovered Project* beyond the life of the grant.

## IV. Summary

"*The Community Discovered*: The Search for Meaning Through the Integration of Art and Technology in K-12 Education" is now well established and underway in its second year of formal activities. The project has continued to embrace advanced information-based technologies and has refined its plans as technology-based applications continue to evolve with emerging capabilities, such as new capabilities on the World Wide Web. The project is continuing to build upon its earlier successes and upon a strong organizational foundation.

*The Community Discovered* project has already provided substantial training in technology, the arts, interdisciplinary teaching, and constructivism, to its teachers, including extensive summer training at workshops involving faculty from the Prairie Visions Institute and The National Museum of American Art, Smithsonian Institution. The NMAA continues to provide solid leadership and ongoing support to museum-related goals of the project, and the ongoing work on electronic images by the project's group of museums promises to provide a rich resource for the integration of art into other disciplines via the Internet. In addition, the project is drawing upon successful and extended external collaboration, through continuing its partnership with national institutions. These national institutions provide insight, a broad perspective, and rich resources for the project. Additionally, the linkages forged between these national agencies and our state agencies have already been highly successful. Communications among curators and directors has begun to occur on-line and through periodic visitations. The museum personnel have begun to develop common interests through their work with *Community Discovered* teachers, that has often resulted in a "joining of forces". Such outcomes are critical to the ongoing development and sustainability of the project. Further, such national-state linkages have been enhanced and reinforced by new partners added to the state level, to provide additional leadership and support for the related project objectives.

*The Community Discovered* project is committed to staying on the "cutting edge" of educational technology use, and the project is evolving to take greater advantage of the evolution of the Internet. In particular, the project is making strong use of the World Wide Web for storage and retrieval of images and lessons. The World Wide Web will also be the basis for the evolving "portfolio" representing the project, so that educators from around the world can share in the information, knowledge, and resources generated by *The Community Discovered* project. Project activities will also make greater use of video-conferencing, listservs, telecommunications available on the Information SuperHighway, and other emerging delivery systems. Although budget considerations caused restrictions in originally planned cross-state partnerships, the evolution of technology (e.g., economical video-conferencing options) will allow for the pursuit of many of those activities which were at risk due to funding limitations. Also due to budget considerations, the project will be making a closer connection with the ESU's to deliver some of the technical support.

Goals and objectives in the grant continue to integrate the four strands that we are using in all areas of the project. These four strands are: 1) the arts, 2) technology, 3) constructivism, and 4) interdisciplinary planning and teaching. These four strands are continually integrated and addressed in the many staff development activities for our participants and will continue to guide us in achieving the mission statement of the grant.

The evaluation process is also well established and underway, and continues to evolve and expand with new interactive capabilities on the world wide web. These evaluation activities draw upon comprehensive data collection procedures that use both quantitative and qualitative approaches. Evaluation work continues to provide useful formative evaluation information to the project, and helps represent the project to various stakeholders. Teachers benefit from reflecting on their own videotaped examples of their teaching and continue to provide important feedback information over the listserv and in personal interviews. Classroom visitations and observations are also conducted. The evaluation teams web page also contributes to the historical and portfolio process for representing the project and assists in project related dissemination of products of use to other projects and educators, such as the project evaluation plan, developed instruments, data summaries, and electronic copies of formal reports. This page is also being used as a data collection tool, focused on continual electronic feedback from participants. Finally, work continues on systematic longitudinal evaluation processes which will help document the overall implementation model of the project.

As *The Community Discovered* project continues to move forward, perhaps most importantly, there is a real team effort underway by all stakeholders in the project to positively effect the learning environment for all students. As any project on the "cutting edge", it is expected that *The Community Discovered* project will continue to evolve as the collaborative and organizational structure continues to become more refined and as new educational technologies become available. The project is indeed a comprehensive one, and its use of a systematic implementation process and the incorporation of a careful evaluation plan are no doubt critical components in effectively moving the project forward. The commitment by all participants to contribute to the overall success of the project will no doubt provide a natural catalyst for such success as the project continues to implement its very aggressive set of goals and objectives.

**Appendices:**

- Appendix A: Budget Information
- Appendix B: Evaluation Plan Details
- Appendix C: Sample Staff Development Unit
- Appendix D: Sustainability Planning Report
- Appendix E: Private School Accessibility Plan
- Appendix F: Project Advisory Boards
- Appendix G: Unit Abstracts
- Appendix H: Inservice Training Institute Examples
- Appendix I: ACTV Plans and Press Release
- Appendix J: Project Calendar of Events

# Appendix B:

## Evaluation Plan Details

# Evaluation Plan Summary

## *The Community Discovered*:

## The Search for Meaning Through the Integration of Art and Technology in K-12 Education

*Award No. R303A50443*

**Evaluation Team:**

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Dr. Neal Topp, University of Nebraska at Omaha
Dr. Elliott Ostler, University of Nebraska at Omaha
Dr. Joan Peterson, West Ed. Laboratories
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Included with Evaluation Progress Report No. 3
For budget period of January 1, 1997-December 31, 1997

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## Purpose:

The following document is for use in providing a brief overview of the evaluation plan of the project entitled *The Community Discovered: The Search for Meaning Through the Integration of Art and Technology in K-12 Education Community Discovered.* The project is being conducted under the leadership of the Westside Community Schools in Omaha, Nebraska, and is a Technology in Education Innovation Challenge Grant, funded by the U.S. Department of Education.

## Project Background:

*The Community Discovered*, the project of focus for this evaluation plan, is currently completing the second year of full operation, and is a five-year project that links technology and the visual and performing arts with other subject areas to transform the education of K-12 students in Nebraska and nationwide. A special emphasis has been placed on serving disadvantaged students in rural and urban areas. The focus of this project is to develop curriculum models of engaged student learning using technology and resources of the Information SuperHighway. Five art museums are currently involved: The National Museum of American Art, Smithsonian Institution; The John F. Kennedy Center for Performing Arts; The Joslyn Art Museum; The Museum of Nebraska Art; and The Sheldon Memorial Art Gallery and Sculpture Garden. In addition, the Getty Education Institute for the Arts has also assisted with the project.

*The Community Discovered* project has five goals:

1) to promote and encourage academic achievement
2) to provide student equity in access to State and National museum resources
3) to enable educators to effectively use appropriate technologies for teaching and learning
4) to effectively integrate the arts into interdisciplinary curriculum projects
5) to create a national network of educators to support the development and implementation of appropriate learning strategies that integrate the arts and technology into other subject areas.

## Evaluation Background:

The Evaluation process for *The Community Discovered* continues to expand and evolve, with evaluation related data being collected and systematically reviewed for formative input into specific project objectives and related project activities. The evaluation design is carefully matched to project activities, and is implementing a five year plan for both formative and summative review (see Appendix C). The evaluation is essentially that of an "impact analysis". In evaluation studies, impact analysis can be defined as "determining the extent to which one set of directed human activities affected the state of some objects or phenomena, and . . . determining why the effects were as large or small as they turned out to be" (Mohr, 1992, p.1). In this examination of the effectiveness of *The Community Discovered* project, the evaluation design is focused on analyzing data related to each of the five goals and related project objectives. The evaluation determines the general progress and impact of the project on K-12 education in the participating schools, and includes a systematic review of the learning environments for both students and teachers. The evaluation also helps document the project as a potential model for replication by other educational institutions and organizations.

## Evaluation Team:

An evaluation team is derived from the Office of Internet Studies (OIS) in the College of Education at the University of Nebraska - Omaha (UNO), and West Ed Laboratories in San Francisco, California. The Evaluation Team consists of the following professionals.

**Dr. Neal Grandgenett:** Dr. Grandgenett is currently an associate professor of mathematics education within the Department of Teacher Education at the University of Nebraska at Omaha. Dr. Grandgenett is active in the examination of technology based learning environments, and has published over 30 articles and research papers related to the topic. He has also presented at numerous conferences related to educational technology, including the National Educational Computing Conference, The National Council of Teachers of Mathematics Conference, and the Society for Information Technology in Teacher Education Conference. He co-directs the Office of Internet Studies at the University of Nebraska at Omaha, which coordinates various research and grant activities related to the use of the Internet in the teaching and learning process. He recently was awarded the Paul Kennedy Diamond Professorship for outstanding research and teaching in the field of professional education, related to technology and mathematics education.

**Dr. Neal Topp:** Dr. Topp is currently an assistant professor of educational technology within the Department of Teacher Education at the University of Nebraska at Omaha. Dr. Topp recently won the Nebraska Information Technology Professor of the Year award, presented by the Applied Information Management Institute, and is active as an education and business consultant. He is a former teacher and administrator with over 20 years of experience in the public schools and higher education. He has presented at numerous national and international conferences, including the National Educational Computing Conference, The Telecommunications in Education Conference, and the Society for Information Technology in Teacher Education Conference. He has published numerous articles in the field, directs several grants related to educational technology, and co-directs the Office of Internet Studies at the University of Nebraska at Omaha. He teaches graduate classes in information technology which include a strong emphasis in networking, educational use of the Internet, and teacher training.

**Dr. Elliott Ostler:** Dr. Ostler is currently an assistant professor of teacher education specializing in mathematics and science education at the University of Nebraska at Omaha. Dr. Ostler is very active in developing technology based learning environments, and is an expert in authentic assessment. Dr. Ostler teaches courses in educational research, instructional technology, and mathematics education, and is working closely with several school districts to help them integrate new curriculum and evaluation standards into their instructional processes. He also has numerous publications and conference presentations related to these areas of expertise. In addition to his secondary and university level classroom experience, Dr. Ostler has served as an evaluation consultant on many technology based grants, including federal grants in excess of 5 million dollars.

**Dr. Joan Peterson:** Joan Peterson is a nationally recognized arts educator, joining WestEd in 1994 to direct the Assessment Development Lab for Early Adolescence through Young Adulthood Art for the National Board for Professional Teaching Standards. She formerly was Visual and Performing Arts Consultant to the California Superintendent of Public Instruction, a position funded by the J. Paul Getty Trust. In that position, she coordinated the development of a statewide plan to strengthen arts education in California public schools. Prior to that, Ms. Peterson was the founding director of the statewide professional development center for visual and performing arts, The California Arts Project, which has ten sites on university campuses providing institutes and other support services for arts educators. She was a prime mover in the organization of the National Council of State Arts Education Consultants and co-chair of their task force on national standards for arts education and the national summary of state arts education frameworks. In her current role as Senior Research Associate/Arts she is working with Kentucky Department of Education in the development of student assessment in the arts and humanities and serves as a special consultant to the Council of Chief State School Officers' State Collaborative on Assessment and Student Standards (SCASS) in the Arts. Ms. Peterson has also worked with international schools in arts education professional development activities in 24 countries to date. She holds degrees from Pomona College and Harvard University.

**Mr. Michael J. Timms**: Michael has seven years experience in the development and administration of performance assessments, including computer-based assessments. For three years he managed a successful major project to develop a portfolio-based national assessment for accomplished teachers for the National Board for Professional Teaching Standards. He assembled and led a team of staff and teachers to investigate and develop cutting-edge performance assessments to identify art teachers as National Board Certified accomplished teachers. During this project he played a significant role in creating conceptual frameworks to develop authentic and reliable portfolio assessments, and assisted in the development of a computer-assisted scoring and reporting system. While at WestEd he has also managed the development of state-wide on-demand assessments in computer science and information systems and marketing for the California Department of Education, and managed the development of arts and humanities assessment items for the Kentucky Instructional Results and Information System. He has designed evaluation instruments for the Community Discovered Education Technology Challenge Grant project in Omaha, Nebraska that is developing technology based integration of core subjects with the arts. In his previous position as Project Director at CTB McGraw-Hill, he led multiple assessment development projects, including one to develop a computer-based multimedia assessment for beginning teachers. He handled all aspects of assessment development from the initial conceptualization through the development of items, tasks and scoring systems, to the final administration, scoring, and standard-setting.

## Process:

The evaluation process uses multiple sources of information, and includes a comprehensive approach to data collection that is targeting information related to each project goal and objective. These data types include: 1) teacher survey data, 2) electronic data, such as listserv participation and electronic logs, 3) classroom observations and videotaping, 4) teacher and student interviews, 5) student projects and portfolios, 6) teacher growth plans, 7) focus groups, 8) standardized and teacher created test data, 9) attendance records, 10) trends in disciplinary actions, 11) stakeholder surveys, and 12) changes in school structure. All data is summarized and placed within a World Wide Web page format that is available for review by the project staff, participants, and interested stakeholders. The URL is http://ois.unomaha.edu/cdeval/ for the full evaluation portfolio of the *Community Discovered* Project.

## Timeline:

Attached is the formal evaluation timeline previously filed with the U.S. Department of Education, and used for formal evaluation planning within the project.

## Status:

The evaluation process emphasizes the blend of both quantitative and qualitative data analysis, with conclusions and implications for each objective based on multiple sources of data. The status of each project objective (along with organizational goals and related evaluation activities) is summarized in the report narrative. The overall evaluation process is well established and underway, and continues to evolve and expand with new interactive capabilities on the world wide web, such as interactive forms.

The evaluation activities draw upon comprehensive data collection procedures that use both quantitative and qualitative approaches. Evaluation work continues to provide useful formative evaluation information to the project, and helps represent the project to various stakeholders. Teachers benefit from reflecting on their own videotaped examples of their teaching and provide important feedback information in surveys, over the listserv, and in personal interviews. Classroom visitations and observations are also conducted. The evaluation teams web page also contributes to the historical and portfolio process for representing the project, and assists in project related dissemination of products of use to other projects and educators, such as the project evaluation plan, developed instruments, data summaries, and electronic copies of formal reports. This page is also being used as a data collection tool, focused on continual electronic feedback from participants.

Finally, evaluation work continues on systematic longitudinal evaluation processes, which will help document the overall implementation model of the project. Each of these processes are more fully described within the project report, and through access of the project evaluation web page at http://ois.unomaha.edu/cdeval/. A variety of sample instruments and rubrics developed within the project are also enclosed in this appendix.

## Sample Instruments and Documents:

A variety of evaluation instruments and summary documents have been created within the evaluation process for the *Community Discovered* Project. The following are enclosed as a representative sample.

a) Evaluation Planning Sheet / Timeline
b) Professional Development Reflection and Evaluation Form
c) Continuous Growth Plan
d) Teacher Participant Survey
e) CD Software Evaluation Form
f) Classroom Video Request and Rubrics
g) Partner Survey
h) Classroom Research Guidelines

## The Community Discovered Evaluation Planning Sheet
August 16, 1996

| Goals and Objectives | Activities | Instrument | Lead | 1996 | | 1997 | | | 1998 | | | 1999 | | | 2000 | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall |
| **Goal 1: To enable students to achiev high academic standards in art and other core subject areas.** | | | | | | | | | | | | | | | | | |
| Objective 1.1 80% of students in classes using the modules will show evidence of improved academic achievement as indicated by: | | | | | | | | | | | | | | | | | |
| a) decline in absenteeism | A longitudinal survey of student attendance records | School Records Inventory | Site Coord. | | | X | | | X | | | X | | | X | | |
| b) increased student self-concept as indicated by student attitude surveys open ended and Likert | Perform an annual student attitude survey on subject area/technology | Student Survey (Sample) | Eval Team | | X | X | | X | X | | X | X | | X | X | | |
| c) students performing at higher levels as determined by each school's assessment of student progress, focus groups, electronic portfolios where used | Annual focus groups for students | Student Focus Groups | Eval Team | | | X | | | X | | | X | | | X | | |
| | Standardized test information on student performance | School Records Inventory | Site Coord. | | | | X | | | X | | | X | | | X | |
| | Student progress reports of students involved in integrated constructivist units. | Teacher Self Reports of Student Progress | Eval Team / Teachers | | | | X | | | X | | | X | | | X | |
| | Case studies of students who have been taught over the course of the project (Kid watching . . .) | Study of 2 Students | Eval Team / Teachers | | X | X | | X | X | | X | X | | X | X | | |
| | Students will create an electronic product such as amultimedia presentation (Student Product). | Student Product Collection, Teachers give 2 Case Studies and 2 others | Site Coord. Teachers Share | | | X | | | X | | | X | | | X | | |
| | Collection of student work from integrated constructivist curriculum | Panel Report | Eval Team | | | | X | | | X | | | X | | | X | |
| | | | | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall |

## The Community Discovered Evaluation Planning Sheet
August 16, 1996

| Goals and Objectives | Activities | Instrument | Lead | 1996 | | 1997 | | | 1998 | | | 1999 | | | 2000 | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall |
| **Goal 2: To provide students and educators in rural and disadvantaged urban areas with equal access to the nation's information and art museum resources.** | - | | | | | | | | | | | | | | | | |
| *The Electronic Art Museum in the Classroom* | | | | | | | | | | | | | | | | | |
| Objective 2.1 A minimum of 750 art images (from the Smithsonian NMAA; the Getty Museum; the Joslyn, the Sheldon, and MONA) will be available through the Internet along with curriculum and contextual information for use by educators and students. | Museums will suggest appropriate images for which copyright issues have been resolved and teachers may select from that pool of images. Suggestions by teachers for specific themes, cultures, or time periods will be entertained by museum staff. | | | | | | | | | | | | | | | | |
| | The five museums will digitize 750 art images from their collection (collectively each year). | | | | | | | | | | | | | | | | |
| | Survey of museums about number of images selected | Museum Survey | Eval Team | | | | X | | | X | | | X | | | X | |
| | Review of range and appropriateness of images to the curriculum | Interview Museum Personnel | Eval Team | | | | X | | | X | | | X | | | X | |
| | Electronic log of "hits" by teachers and by students on digitized images databases | Web Site Routine | Eval Team & Erik | | | | X | | | X | | | X | | | X | |
| | Survey of teachers and students using digitized images resources | Teacher Survey | Eval Team | | | | X | | | X | | | X | | | X | |
| | Survey of hardware and software availability for teachers and students | Teacher Survey | Eval Team | | | | X | | | X | | | X | | | X | |
| | Site visit to workshop, presentation, etc. | Field Observation | Eval Team | | | | X | | | X | | | X | | | X | |
| | Participating teachers will create a database of images | Web Site Review | Eval Team & Erik | | | | X | | | X | | | X | | | X | |
| | | | | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall |

# The Community Discovered Evaluation Planning Sheet
## August 16, 1996

| Goals and Objectives | Activities | Instrument | Lead | 1996 | | 1997 | | | 1998 | | | 1999 | | | 2000 | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall |
| Objective 2.2 Museum educators at the Joslyn Art Museum, the NMAA, Getty, Sheldon and MONA will each develop at least one educational outreach program using appropriate technologies such as the Internet, Kiosk, and Interactive multi-media. | Museum will develop and document outreach programs using CD/ROM and/or Internet. | Museum Survey | Eval Team | | | | X | | | X | | | X | | | X | |
| | Structured Interviews will be conducted with the museum educators. | Interview Museum Personnel | Eval Team | | | | X | | | X | | | X | | | X | |
| | Documentation related to outreach programs and plans will be summarized. | Outreach Examples Collected | Eval Team | | | | X | | | X | | | X | | | X | |

# The Community Discovered Evaluation Planning Sheet
August 16, 1996

| Goals and Objectives | Activities | Instrument | Lead | 1996 | | 1997 | | | 1998 | | | 1999 | | | 2000 | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall |
| **Goal 3: To enable educators to effectively use appropriate technologies for teaching and learnin in art and other core subject areas.** | Software and tool review by teachers | Teacher Survey | Eval Team | | | X | | | X | | | X | | | X | | |
| ***Computer-Based Educational Strategies, Professional Development and Support for Educators*** | | | | | | | | | | | | | | | | | |
| Objective 3.1 Through collaboration with private companies, project educators will test and evaluate five commercial technology tools (i.e. software packages) per year for applicability to classroom settings and instructional objectives. | Educators will test, evaluate, and adapt commercially produced technology tools in classroom settings. | Software Review Forms Collection | Eval Team | | | | X | | | X | | | X | | | X | |
| | Observations will be conducted and summarized related to video conferencing activities. | Field Observation | Eval Team | | X | X | | X | X | | X | X | | X | X | | X |
| Objective 3.2 By 1996, each school site in participating districts will have access to a technology resource person available to assist teachers in evaluating and selecting appropriate technologies. | Technology resource persons from participating districts, NDE, UNO, the ESU's, and from commercial companies will be identified. | List of ESU Resource Persons | Eval Team & Donalyn | X | X | | | | | | | | | | | | |
| | Create log, workshops held, including date, topic and | Log of Workshops | Site Coord. | | | | X | | | X | | | X | | | X | |
| | Survey of teachers about the use of technology resource persons | Teacher Survey | Eval Team | | | X | | | X | | | X | | | X | | |
| Objective 3.3 By 2000, 300 Nebraska educators, including 60 educators of rural and urban disadvantaged students, will be trained on computer-based educational strategies and integrated constructivist curriculum to effectively integrate art and technology | Participating teachers will attend a two week Prairie Visions Institute... | Field Observation and PV Survey | Eval Team | | | | X | | | X | | | X | | | X | |
| | | | | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall |

## The Community Discovered Evaluation Planning Sheet
## August 16, 1996

| Goals and Objectives | Activities | Instrument | Lead | 1996 | | 1997 | | | 1998 | | | 1999 | | | 2000 | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall |
| | During the first year, teachers will attend a one week workshop at the Smithsonian. | Teacher Survey on Training | Eval Team | | | X | | | X | | | X | | | X | | |
| | Teachers will review, analyze, and integrate art resource. | Teacher Survey | Eval Team | | | X | | | X | | | X | | | X | | |
| | Survey practice of teachers to examine use of new skills | Teacher Survey | Eval Team | | | X | | | X | | | X | | | X | | |
| | Focus groups of educators will be conducted. | Focus Groups | Eval Team | | | | X | | | X | | | X | | | X | |
| | Case studies of 5 teachers who have participated | Case Studies of 5 Teachers | Karll Thesis | | X | X | X | X | X | X | X | X | X | X | X | X | X |
| | Site visits to a sample of workshops | Field Observation | Eval Team | X | X | X | X | X | X | X | X | X | X | X | X | X | X |
| Objective 3.4 By 2000, 90% of participants will demonstrate an increase in skills and knowledge in:a)use of computer based educational strategies and resources, b)constructivism, c)curricula integrating art&other subjects, d)electronic portfolios. | Each participant will be assigned a technology mentor. | Teacher Survey Question | Eval Team & Site Coord. | | | X | | | X | | | X | | | X | | |
| | Each participant will be assigned a curriculum integration mentor from the Prairie Vision faculty. | Teacher Survey Question | Eval Team & Donalyn | | | X | | | X | | | X | | | X | | |
| | NDE curriculum directors and specialists will provide assistance in core subject areas. | Teacher Survey Question (Bubble Sheet, Etc.) | Eval Team | | | X | | | X | | | X | | | X | | |
| | | | | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall |

## The Community Discovered Evaluation Planning Sheet
## August 16, 1996

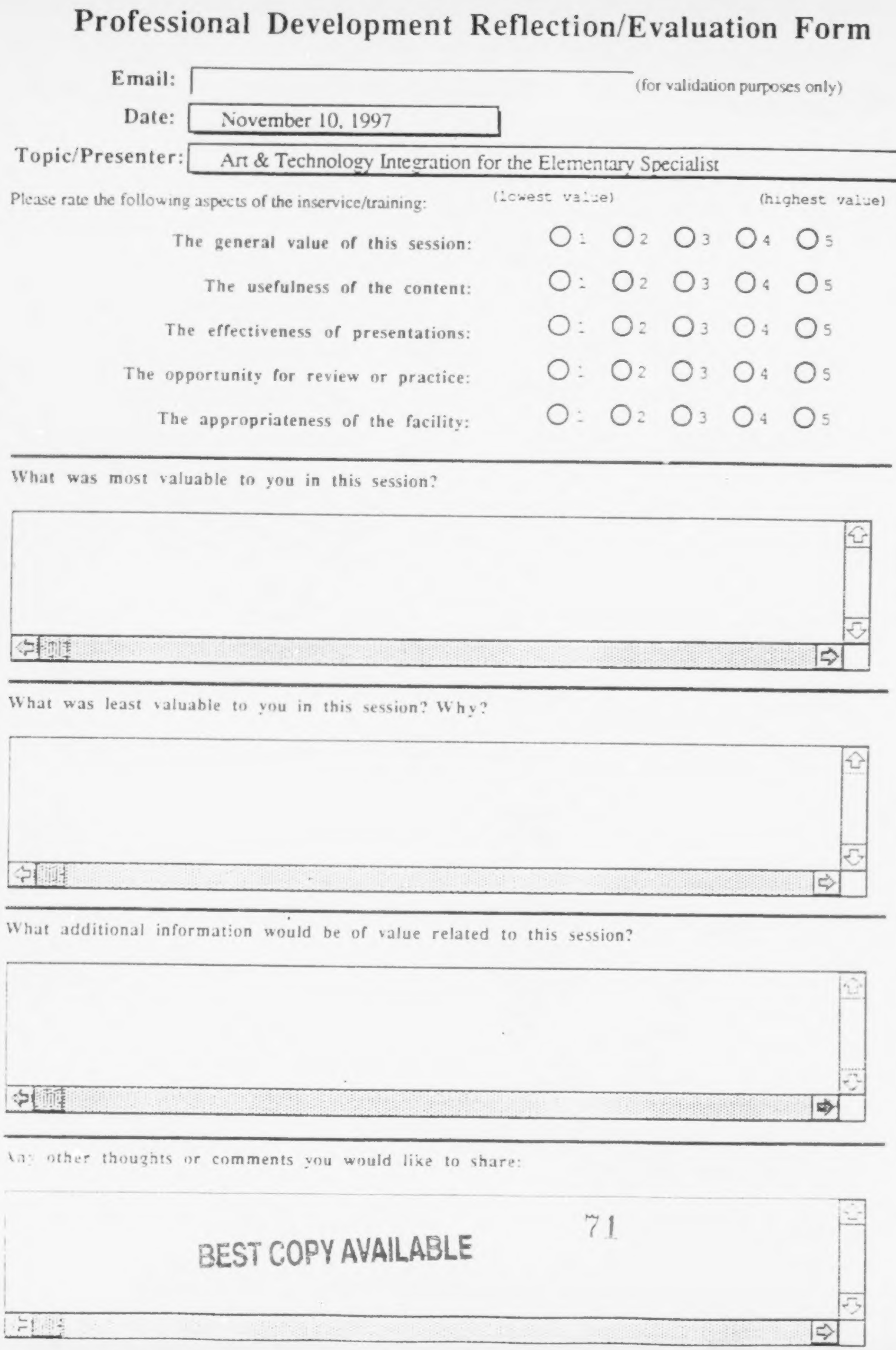
| Goals and Objectives | Activities | Instrument | Lead | 1996 | | 1997 | | | 1998 | | | 1999 | | | 2000 | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall |
| | Each participant will use electronic portfolios to reflect on their progress. | Teacher Survey Question, Teacher Case Study | Eval Team | | | X | | | X | | | X | | | X | | |
| | Survey of teacher in a, b, c, and d | Teacher Survey | Eval Team | | X | X | | X | X | | X | X | | X | X | | |
| Objective 3.5 90% of project participants will successful complete a minimum of 80% of the professional development activities they choose in the Professional Growth Plans. | Each participant will create a Professional Growth Plan. | Copies of Growth Plan Form | Eval Team & Site Coord. | | | | X | | | X | | | X | | | X | |
| | Survey of teachers related to Professional Growth Plans | Teacher Survey | Eval Team | | | X | | | X | | | X | | | X | | |
| Objective 3.6 90% of project participants will report positive attitudes towards the use of technology as an educational tool. | A survey of technology attitudss will be completed each year. | Teacher Survey | Eval Team | | | X | | | X | | | X | | | X | | |
| | Attitude survey of teachers about the use of technology as an educational tool | Teacher Survey | Eval Team | | | X | | | X | | | X | | | X | | |
| Objective 3.7 An additional 200 Nebraska educators, alumni in the Prairie Vision Consortium, will participate in at least one project-sponsored workshop session per year. | Workshops on a variety of topics will be held each year in various locations. | Workshop List | Eval Team & Mica | | | | | X | | | X | | | X | | | X |
| | Lists of teacher participants related to professional development institutes and workshops | Workshop List | Eval Team & Mica | | | | | X | | | X | | | X | | | X |
| | | | | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall |

# The Community Discovered Evaluation Planning Sheet
August 16, 1996

| Goals and Objectives | Activities | Instrument | Lead | 1996 | | 1997 | | | 1998 | | | 1999 | | | 2000 | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall |
| **Goal 4. To enable educators to implement effective integrated curricula incorporating art and other core subjects.** | | | | | | | | | | | | | | | | | |
| ***Integrated Curriculum, Instruction, and Assessment Strategies*** | | | | | | | | | | | | | | | | | |
| Objective 4.1 Minimum of 632 constructivist curriculum modules will be developed and implemented incorporating one or more of: a)digitized images, b) other Internet resources, c)multi-media projects, d)electronic portfolios, e)other computer applications | | | | | | | | | | | | | | | | | |
| | The units will be indexed and placed on each district's world wide web server. | Web Review | Erik | | X | | | X | | | X | | | X | | | X |
| | Survey of teachers about the number of constructivist curriculum modules developed and | Teacher Survey | Eval Team | | X | | | X | | | X | | | X | | | X |
| | Review of Web sites relate to constructivist modules. | Panel Report | Eval Team | | X | | | X | | | X | | | X | | | X |
| Objective 4.2 90% of participating teachers will effectively use one or more computer-based education stratifies in their classrooms. Strategies will include Internet resources, electronic portfolios, Hypertext, multimedia and others. | Site Coordinator will work with each participating teacher to develop strategies. | Teacher Survey | Eval Team | | | X | | | X | | | X | | | X | | |
| | Attitude of survey of teachers about the use of constructivist curriculum modules | Teacher Survey | Eval Team | | | X | | | X | | | X | | | X | | |
| | Videotapes filmed by partners of samples of lessons to observe teaching and student learning | Videotapes | Karli & West. Ed. | | X | X | | X | X | | X | X | | X | X | | |
| | Site visits/teacher interviews to observe implementation of sample integrated constructivist | Field Observation | Eval Team | | X | X | | X | X | | X | X | | X | X | | |
| | | | | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall |

## The Community Discovered Evaluation Planning Sheet
August 16, 1996

| Goals and Objectives | Activities | Instrument | Lead | 1996 | | 1997 | | | 1998 | | | 1999 | | | 2000 | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall | Spr | Sum | Fall |
| | Focus groups of students involved integrated constructivist curriculum | Focus Groups | Eval Team | | | X | | | X | | | x | | | X | | |
| Objective 4.3 By 2000, the project will produce a comprehensive system of world wide web pages containing links to art resources and sample lessons developed by participating schools and available to Prairie Visions Consortium members through ARTnet. | The site coordinators will develop district world wide web pages containing links to art resources. | Web Site Review | Eval Team & Site Coord. | X | | | X | | | X | | | X | | | X | |
| | Review of sample world wide web sites for lesson quality and appropriateness | Web Site Review (Review Sheet) | Eval Team | X | | | X | | | X | | | X | | | X | |
| **Goal 5: To create a national network of educators to support the development and implementation of appropriate learning strategies integrating art and technology with other core subject areas.** | | | | | | | | | | | | | | | | | |
| ***Nationwide Community for Art and Technology Integration*** | | | | | | | | | | | | | | | | | |
| Objective 5.1 ARTnet will be in place to provide curriculum models, museum resources, and continuing opportunities for information sharing, collaboration and support among educators. | Log related to the use of NE ARTnet resources by educators | Summary from Erik | Eval Team & Erik | X | | | X | | | X | | | X | | | x | |
| Objective 5.2 Cross-state partnerships will be in place to support replication of project activities. | Interview cross-state partnerships about support and replication of project activities | Structured Interviews | Eval Team & Sheila | | X | | | X | | | X | | | X | | | |
| Objective 5.3 As a pilot cross-state partnership the CD project and the Ohio Partnership for the Visual arts will collaborate to expand on an effective integrated project in which middle school students use computer networking and video technologies to | Students will share and discuss their work with peers using the Internet. | Review Published student work on Internet | Eval Team & Sheila | | | | X | | | X | | | x | | | | |



# Professional Development Reflection/Evaluation Form

**Email:** (for validation purposes only)

**Date:** November 10, 1997

**Topic/Presenter:** Art & Technology Integration for the Elementary Specialist

Please rate the following aspects of the inservice/training:

|  | (lowest value) |  |  |  | (highest value) |
|---|---|---|---|---|---|
| The general value of this session: | ○ 1 | ○ 2 | ○ 3 | ○ 4 | ○ 5 |
| The usefulness of the content: | ○ 1 | ○ 2 | ○ 3 | ○ 4 | ○ 5 |
| The effectiveness of presentations: | ○ 1 | ○ 2 | ○ 3 | ○ 4 | ○ 5 |
| The opportunity for review or practice: | ○ 1 | ○ 2 | ○ 3 | ○ 4 | ○ 5 |
| The appropriateness of the facility: | ○ 1 | ○ 2 | ○ 3 | ○ 4 | ○ 5 |

What was most valuable to you in this session?

What was least valuable to you in this session? Why?

What additional information would be of value related to this session?

Any other thoughts or comments you would like to share:

# CONTINUOUS GROWTH PLAN

**Name**

Please Select Your Name

**Personal Goal Statement(s)**

What do **you** want to know or be capable of as a result of your participation in The Community Discovered Grant?

○ To enable students to achieve high academic standards in core subject areas.

○ To provide students and educators equity in access to information and museum resources at the State and National levels.

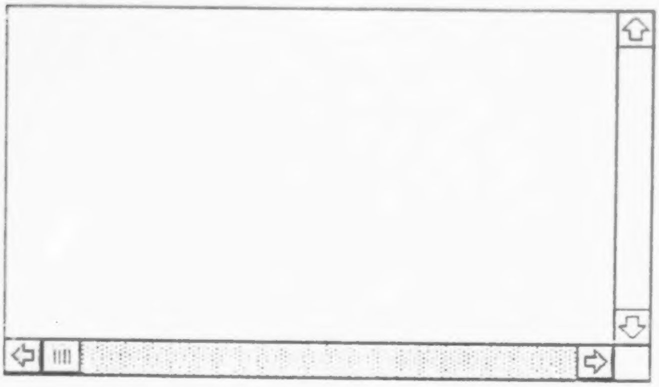
○ To enable educators to effectively use appropriate technologies for constructivist teaching and learning.

○ *To enable educators to implement effective curricula incorporating the arts and technology in core subject areas.*

○ To create a national network of educators to support the development and implementation of appropriate learning strategies integrating technology and the arts with other core subject areas.

## Student Goal Statement(s)

What do you want your **students** to know or be capable of as a result of their participation in your class this year?



○ To enable students to achieve high academic standards in core subject areas.

○ To provide students and educators equity in access to information and museum resources at the State and National levels.

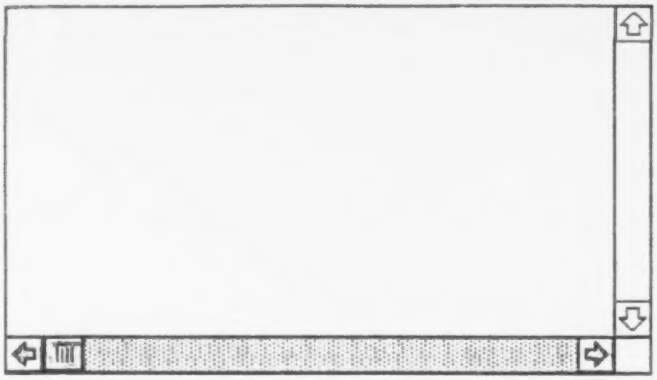
○ To enable educators to effectively use appropriate technologies for constructivist teaching and learning.

○ To enable educators to implement effective curricula incorporating the arts and technology in core subject areas.

○ To create a national network of educators to support the development and implementation of appropriate learning strategies integrating technology and the arts with other core subject areas.

## Partner Goal Statement(s)

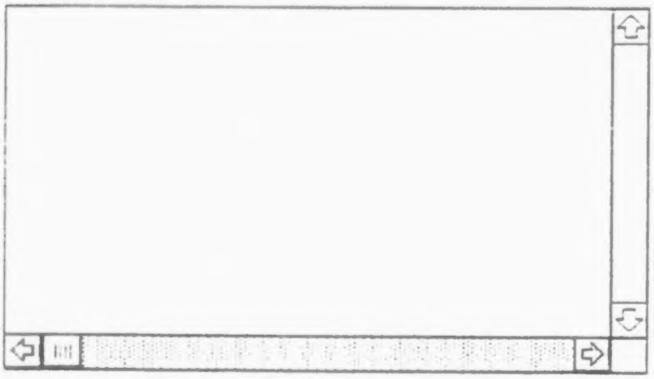
What do you want your **partner** to know or be capable of as a result of his/her participation in The Community Discovered Grant?



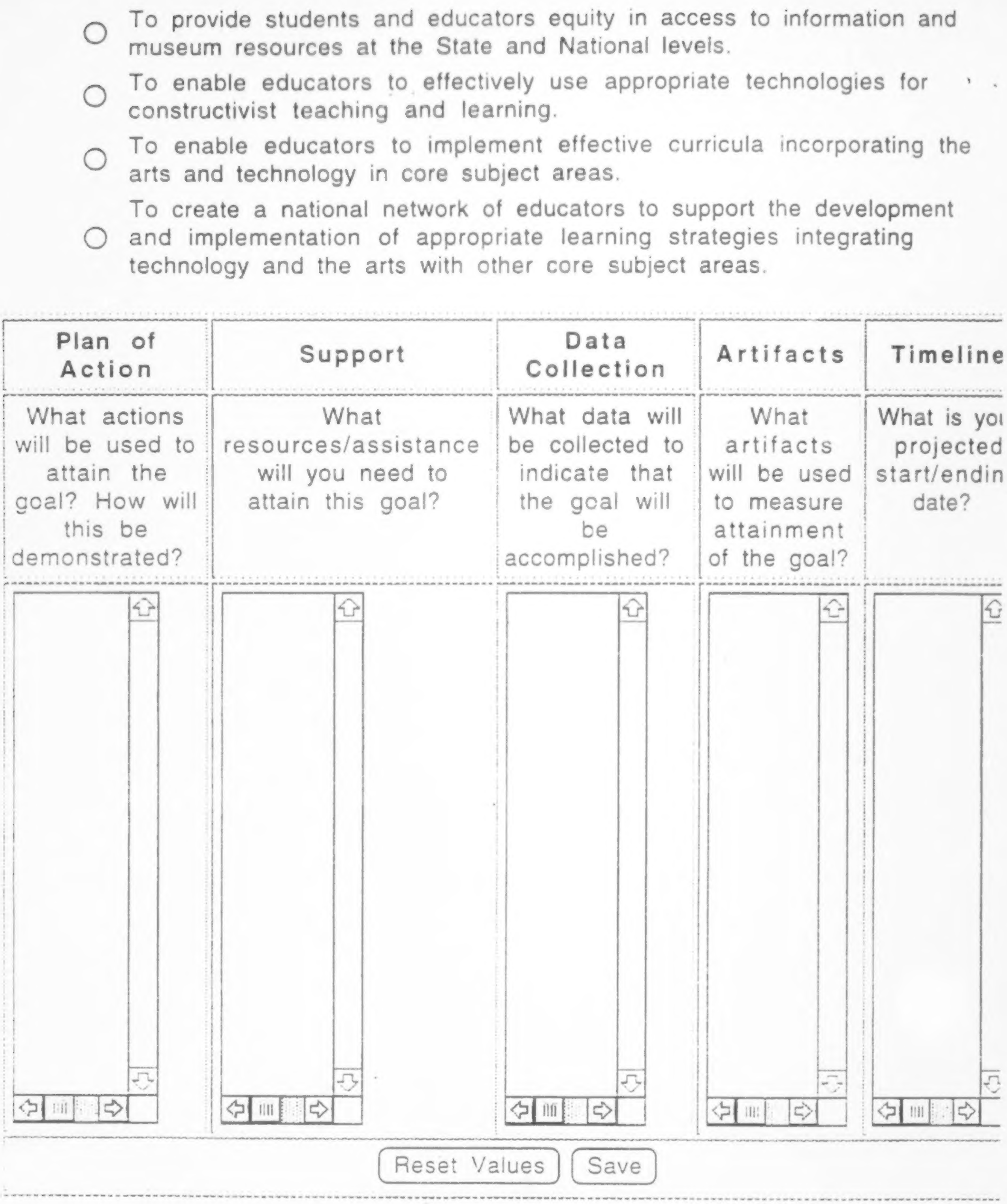
- ○ To enable students to achieve high academic standards in core subject areas.
- ○ To provide students and educators equity in access to information and museum resources at the State and National levels.
- ○ To enable educators to effectively use appropriate technologies for constructivist teaching and learning.
- ○ To enable educators to implement effective curricula incorporating the arts and technology in core subject areas.
- ○ To create a national network of educators to support the development and implementation of appropriate learning strategies integrating technology and the arts with other core subject areas.

## Community Goal Statement(s)

How do you plan to inform/involve the **community** in the goals of The Community Discovered Grant?



- ○ To enable students to achieve high academic standards in core subject areas.



○ To provide students and educators equity in access to information and museum resources at the State and National levels.

○ To enable educators to effectively use appropriate technologies for constructivist teaching and learning.

○ To enable educators to implement effective curricula incorporating the arts and technology in core subject areas.

○ To create a national network of educators to support the development and implementation of appropriate learning strategies integrating technology and the arts with other core subject areas.

| Plan of Action | Support | Data Collection | Artifacts | Timeline |
|---|---|---|---|---|
| What actions will be used to attain the goal? How will this be demonstrated? | What resources/assistance will you need to attain this goal? | What data will be collected to indicate that the goal will be accomplished? | What artifacts will be used to measure attainment of the goal? | What is yo projected start/endin date? |
|  |  |  |  |  |

## The Community Discovered
## Teacher Participant Survey #1

**Purpose**: The purpose of this survey is to gather initial demographics, technology usage, and teaching philosophy information from teacher participants beginning activities in the Community Discovered Project. This information will help us to assist the Community Discovered Project in moving forward in its project activities, and will help us understand the training needs of participating teachers. Thank-you for your very important assistance and input into the project!

**Private and Voluntary Participation**: All data collected in this survey will be kept in the strictest confidence. No individual names will be reported in any report, and only group information will be analyzed and described. Individuals have the full right to participate or not participate in the survey as desired, without any repercussions of any kind for this decision.

**Survey Coordinated by**: This survey is being coordinated by the Office of Internet Studies, at the University of Nebraska at Omaha. For information related to this survey, or to receive or provide other information related to the evaluation process of the Community Discovered Project, please contact any of the following individuals: Dr. Neal Grandgenett, Dr. Neal Topp, or Dr. Elliott Ostler.

| | | |
|---|---|---|
| Office of Internet Studies | Phone: | (402) 554-2210 |
| Department of Teacher Education | Fax: | (402) 554-3491 |
| University of Nebraska at Omaha | E-Mail: | k12eval@unomaha.edu |
| Omaha, Nebraska 68182-0163 | | |

**Follow-up Information**: (optional) Since the data collection process in the Community Discovered Project is continuous and formative in nature, we would greatly appreciate the opportunity to establish an ongoing dialogue with you related to your instructional ideas and efforts in the project. To receive your permission for this continued contact, we request that you provide the following information:

Name: ____________________________
School: ____________________________
Discipline Area: _____________________
(art, math, science, elementary, etc.)

E-mail Address: ______________
School Phone: ______________

## Background and Demographics

Please respond to the following items to help us summarize the general background and demographics information for the teacher participants in the project. Please circle the most appropriate response. Thank you!

1. What is your age?
a. under 30 yrs b. 30-39 yrs c. 40-49 yrs d. 50-59 yrs e. > 59 yrs

2. How many years have you taught school?
a. 1-5 yrs b. 6-10 yrs c. 11-15 yrs d. 16-20 yrs e. >20 yrs

3. What is your degree status at this time?
a. BA/BS b. BA/BS+15 c. Masters d. Masters +15 e. Doctorate

4. What grade level are you presently teaching?
a. PreK-3 b. 4-6 c. 7-8 d. 9-12 e. K-12

5. What is your gender?
a. female b. male

## Technology Environment

Please answer the following questions to help us understand the general technology environment that each teacher participant deals with in the project. Please circle the most appropriate response, and also add written comments as needed to clarify your response. Thank you!

6. Do you have access to the Internet within your classroom? **Comments Area:**
   a. yes b. no

   If yes, is this access by modem or direct connection?
   a. modem b. direct connection c. not sure

*If you answered "yes" to question #6 then skip question #7!*

7. Do you have access to the Internet within your school?
   a. yes b. no

   If yes, is this access by modem or direct connection?
   a. modem b. direct connection c. not sure

8. Do you have a technology coordinator in your school?
   a. yes b. no

9. What type of computer is available to you for instruction?
   a. Macintosh b. IBM Compatible c. Other (please specify): ____________

## Technology Experience

Please respond to the following items to help us understand the general technology experience that each teacher brings to the project. Please circle the most appropriate response, and add written comments as needed to clarify your response. Thank you!

10. Identify the most accurate statement (computer experience): **Comments Area:**
    a. never use computer technology
    b. rarely use computer technology
    c. sometimes use computer technology
    d. often use computer technology
    e. frequently use computer technology

11. Identify the most accurate statement (Internet experience):
    a. never use the Internet
    b. rarely use the Internet
    c. sometimes use the Internet
    d. often use the Internet
    e. frequently use the Internet

12. Please identify your Internet training:
    a. [illegible] b. [illegible] c. [illegible] d. Other (please specify): ____________

## Internet Proficiency

Please identify your general proficiency with using various Internet tools in the section below. Please circle the most appropriate response. Thank you!

A: Not at all - no skill at all
B: Low - a little skill, could use additional training
C: Medium - some skill, could use some advanced training
D: High - very skilled, use regularly

| | | | | | |
|---|---|---|---|---|---|
| 13. | Electronic mail | Not at all | Low | Medium | High |
| 14. | List-serves | Not at all | Low | Medium | High |
| 15. | Ftp (File transfer) | Not at all | Low | Medium | High |
| 16. | Gopher | Not at all | Low | Medium | High |
| 17. | Telnet | Not at all | Low | Medium | High |
| 18. | World Wide Web | Not at all | Low | Medium | High |

## Technology Related Opinions

Please answer the following questions to help us understand your general opinions associated with project related technologies. Please circle the most appropriate response. Thank you!

| SD | D | U | A | SA |
|---|---|---|---|---|
| Strongly Disagree | Disagree | Undecided | Agree | Strongly Agree |

| | | | | | | |
|---|---|---|---|---|---|---|
| 19. | Computers can play an important role in the instruction of my discipline. | SD | D | U | A | SA |
| 20. | Having a computer available to me improves my professional productivity. | SD | D | U | A | SA |
| 21. | I feel that it is critical to have students use computer technology whenever possible. | SD | D | U | A | SA |
| 22. | The Internet can play an important role in the instruction of my discipline. | SD | D | U | A | SA |
| 23. | Having access to the Internet improves my professional productivity. | SD | D | U | A | SA |
| 24. | I feel that it is critical to have students use the Internet whenever possible. | SD | D | U | A | SA |

## Teaching Strategies

**Please answer the following questions to help us understand your general teaching strategies. Please circle the most appropriate response. Thank you!**

| | | | | | | |
|---|---|---|---|---|---|---|
| 25. | How often per month do you use cooperative learning groups within your classroom? | 0 times | 1-2 times | 3-5 times | 6-8 times | >8 times |
| 26. | How often per month do you have students develop projects? | 0 times | 1-2 times | 3-5 times | 6-8 times | >8 times |
| 27. | How often per month do you have students participate in a class discussion? | 0 times | 1-2 times | 3-5 times | 6-8 times | >8 times |
| 28. | How often per month do you lecture or demonstrate to your students? | 0 times | 1-2 times | 3-5 times | 6-8 times | >8 times |
| 29. | How often per month do your students use a computer? | 0 times | 1-2 times | 3-5 times | 6-8 times | >8 times |
| 30. | How often per month do you have students do research on a topic? | 0 times | 1-2 times | 3-5 times | 6-8 times | >8 times |
| 31. | How often per month do you give students assignments that involve writing? | 0 times | 1-2 times | 3-5 times | 6-8 times | >8 times |
| 32. | How often per month do you have students use the library resources at your school? | 0 times | 1-2 times | 3-5 times | 6-8 times | >8 times |
| 33. | How often per month do you incorporate the content of Art into your instruction? | 0 times | 1-2 times | 3-5 times | 6-8 times | >8 times |
| 34. | How often per month do your students receive art related instruction in any classroom? | 0 times | 1-2 times | 3-5 times | 6-8 times | >8 times |

## Student Internet Use

Please answer the following questions to help us understand your current use of the Internet with students. Please circle the most appropriate response. Thank you!

| | | | | | | |
|---|---|---|---|---|---|---|
| 35. | How often per month do you have students use electronic mail? | 0 times | 1-2 times | 3-5 times | 6-8 times | >8 times |
| 36. | How often per month do you have students use a list-serve? | 0 times | 1-2 times | 3-5 times | 6-8 times | >8 times |
| 37. | How often per month do you have students use FTP (file transfer)? | 0 times | 1-2 times | 3-5 times | 6-8 times | >8 times |
| 38. | How often per month do you have students use Gopher? | 0 times | 1-2 times | 3-5 times | 6-8 times | >8 times |

|  |  |  |  |  |  |  |
|---|---|---|---|---|---|---|
| 39. | How often per month do you have students use telnet? | 0 times | 1-2 times | 3-5 times | 6-8 times | >8 times |
| 40. | How often per month do you have students use the World Wide Web? | 0 times | 1-2 times | 3-5 times | 6-8 times | >8 times |

## Open Response

**In attempting to examine what students are learning in the Community Discovered Project, we would greatly appreciate your input and suggestions related to documenting student learning and achievement. We would also like to know what you personally expect from the project. Please briefly answer the following questions to help us identify additional areas of possible interest in our data collection process, and to help us find ways to make the project more personally rewarding to you. Thank you!**

41. In the evaluation process we are including different ways of demonstrating student learning within the context of individual classrooms. Are there any particular strategies that you use within your own class that might be of interest to us in documenting student learning? (such as student portfolios, student projects, role playing, etc.).

42. To help facilitate project success, the Community Discovered Project would also like to know your professional expectations for the project. In general, how do you hope to benefit from your participation in the project?

## Thank You!

We wish to thank you for your time in completing this survey, and we look forward to working with you. Please keep us in mind as you try exciting new classroom activities and approaches, and let us know if you have something that you think will add to the evaluation process. Thanks again for your professionalism!

## CD Software Evaluation Form

Package Title______________________________ Producer________________

Subject Taught________________________________________

Evaluator Name______________________ School______________________

Date__________

☐ Check this box if this evaluation is based partly on your observation of student use of this package.

**Please rate the following statements and include comments on individual items as needed next to the statements below.**

S A - Strongly Agree   A - Agree   D - Disagree   S D - Strongly Disagree   N A - Not Applicable

### CONTENT CHARACTERISTICS

1. SA A D SD NA The content is accurate.
2. SA A D SD NA The content has educational value.
3. SA A D SD NA The content is free of race, ethnic, sex and other stereotypes.

### CONTENT CHARACTERISTICS

4. SA A D SD NA The purpose of the package is well defined.
5. SA A D SD NA The package achieves its defined purpose
6. SA A D SD NA Presentation of content is clear and logical.
7. SA A D SD NA The level of difficulty is appropriate for the target audience
8. SA A D SD NA Use of the package is motivational
9. SA A D SD NA The package effectively stimulates student creativity
10. SA A D SD NA Feedback on student responses is effectively employed
11. SA A D SD NA The learner controls the rate and sequence of presentation
12. SA A D SD NA Learning can be generalized to an appropriate range of situations

## TECHNICAL CHARACTERISTICS

13. SA A D SD NA The user support materials are comprehensive and effective.

14. SA A D SD NA Intended users can easily and independently operate the program.

15. SA A D SD NA Teachers can easily use the package in a classroom setting.

16. SA A D SD NA The program appropriately uses relevant computer capabilities.

17. SA A D SD NA The program appears reliable for normal use.

18. SA A D SD NA The user is in control of the program and its outcomes.

## QUALITY

Provide a number from 1 (low) to 10 (high) which represents your overall judgment of the quality of the package in each division.

___Content Characteristics

___Instructional Characteristics

___Technical Characteristics

## FINAL RECOMMENDATIONS

☐ I highly recommend this package.

☐ I would recommend theuse of this package with little or no change. (Note suggestions for effective use under Other Comments.)

☐ I would use or recommend use of this package only if certain changes were made. (Note changes under Other Comments.)

☐ I would not use or recommend this package. (Note reasons under Other Comments.)

## OTHER COMMENTS?

# Classroom Video Request

## what is the purpose of capturing classroom video?

The classroom videos are designed to show the gradual changes in your teaching over time as the result of your involvement in *The Community Discovered* project.

## what should I include?

We are interested in how you use the knowledge and skills you have acquired from *The Community Discovered* project in your teaching. Specifically, we would like to see how you:

- integrate art content into your teaching of core subjects
- use technology resources to promote student learning
- enhance students learning through a constructivist approach

## what should I produce?

To demonstrate what is described in the previous section, we would like you to submit the following products:

1. Two separate ***10 minute videotapes*** showing your teaching and student learning in lessons in which you apply skills and knowledge you have acquired from *The Community Discovered* project. One videotape will be due March 15th, the second, due April 15th.

2. A short written *Video Context and Commentary* (see the attached form) explaining and reflecting on what is seen, heard, and demonstrated in the video.

## how do I limit a videotaping session to 10 minutes?

A classroom activity longer than 10 minutes can and often may be necessary to videotape. In such cases choose a 10 minute time frame within the overall captured video. Cue the tape to the starting frame prior to submission. Please note the time factor on the "Video Context and Commentary" form. Also note surrounding context relevant to the selected 10 minutes.

- *please note the attached sample "Video Context and Commentary Form"*
- *please note attached "Tips for Taping"*

*Please direct questions and comments to The Community Discovered or UNO Evaluation* (k12eval@cwis.unomaha.edu)

## *Video Context and Commentary Form*

|  |  |
|---|---|
| Name | Grade |
| School | District |
| Date of Videotaping |  |

**Integration of Art and Technology**

Please explain and reflect on what is seen, heard, and demonstrated in the video.

*COMMUNITY DISCOVERED* *Classroom Observation/Video Analysis Rubric*

| **Constructivist Learning Environment** | | | | | |
|---|---|---|---|---|---|
| | not evident<br>1 | minimally evident<br>2 | evident<br>3 | very evident<br>4 | not applicable |
| 1. Students are actively engaged in the learning process | | | | | |
| 2. Students are encouraged to question and involved in questioning | | | | | |
| 3. Students are autonomous and demonstrate initiative | | | | | |
| 4. Students work collaboratively in groups | | | | | |
| 5. Students are engaged in dialog relevant to the concept | | | | | |
| 6. Teacher helps students to construct their own meaning by modeling, mediating, and explaining when needed | | | | | |
| 7. Assessment of student learning is interwoven | | | | | |
| | | | | | |

ks/1997

## Classroom Observation/Video Analysis Rubric

| Technology Usage | | | | | |
|---|---|---|---|---|---|
| | not evident<br>1 | minimally evident<br>2 | evident<br>3 | very evident<br>4 | not applicable |
| 1. Technology is used as a "tool" within the context of the learning process | | | | | |
| 2. Technology offers or allows access to challenging tasks, data, and learning opportunities that stimulate thought and inquiry (i.e. building a spreadsheet, examining data) | | | | | |
| 3. Technology facilitates the development of general skills related to student learning and student product production | | | | | |
| 4. Technology facilitates collaborative learning centered investigations | | | | | |
| 5. The classroom is connected to the Internet and other resources within and beyond the school | | | | | |
| 6. Technology resources and equipment are accessible and conveniently located | | | | | |

**Integration of Discipline Based Art**

| | not evident<br>1 | minimally evident<br>2 | evident<br>3 | very evident<br>4 | not applicable |
|---|---|---|---|---|---|
| 1. Connections are established between art and the core subject | | | | | |
| 2. Teacher uses art to facilitate learning within the core discipline | | | | | |
| 3. Art content is relevant and interesting to students | | | | | |
| 4. Students are encouraged to use art concepts within the context of a lesson (not superficial) | | | | | |
| 5. The environment includes reproductions of art work or related artifacts | | | | | |
| 6. The teacher exhibits foundational understanding of the disciplines of art | | | | | |

# The Community Discovered

## Partner Survey - September 1997

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**NOTE:** Email address MUST BE included for web processing and validation purposes only. Identities will not be used in analyzing data.

Your email address:

---

### WHAT We Will Continue to Accomplish with this Project

Now that you have had a chance to reflect further on the project, we would like you to briefly consider what accomplishments that we might continue to expect or consider for the project.

**1. Looking back over your involvement in the project, what outcomes are in evidence from your perspective in the project (for example additional grants, new participation, etc.)?**

A. Among Teachers?

B. Among School Administrators?

C. Among Partners from Cultural Institutions?

D. Among Parents?

E. Among Other Members of the Community?

2. What do you believe should be the primary outcome(s) of the project?

A. Among Teachers?

B. Among School Administrators?

C. Among Partners from Cultural Institutions?

D. Among Parents?

E. Among Other Members of the Community?

**3. What has your agency done to help provide resources to the disadvantaged and culturally diverse populations within the Project?**

**4. What is your agency doing, or what can they do, to further help provide resources to the disadvantaged and culturally diverse populations within the Project?**

**5. What strategic plans, policies, or practices, does your agency have to help ensure the involvement of disadvantaged and culturally diverse populations?**

## HOW We Will Continue to Progress Toward Accomplishments

Now that you have had a chance to reflect further on the project, we would like you to briefly consider how we might best move forward with the goals for the Project.

**6. Specifically, what has your organization contributed to the advancement of the Project goals?**

**7. How do you believe your institution or organization can best assist the Project in the future?**

**8. Specifically, how has your organization and *The Community Discovered Project* pooled resources and expertise within the Project activities?**

**9. How can *The Community Discovered Project* best work with your organization to pool resources and expertise in the future?**

## How We Will SHARE the Accomplishments and Lessons Learned

Now that you have had a chance to reflect further on the project, we would like you to briefly consider how we might best share the accomplishments and lessons learned of the project both locally and nationally.

**10. What have the participants in your organization accomplished or learned through their involvement in *The Community Discovered Project*?**

**11. How will your organization continue to make participants, stakeholders, and community members aware of your involvement and accomplishments within the Project?**

**12. How might your organization assist in the dissemination of information about the Project?**

## How We Will SUSTAIN and SCALE the Project for Long Term Impact

Now that you have had a chance to reflect further on the project, we would like you to briefly consider how we might best sustain and scale-up the Project for long term impact.

**13. What has your organization done to confront challenges, and eliminate barriers, in order to institutionalize the goals of *The Community Discovered Project* ?**

**14. How do you perceive that your organization will work with the Project beyond current funding?**

**15. How can *The Community Discovered Project* and your organization best work together to advance mutual goals within the project on a long term basis?**

**16. What other suggestions or recommendations do you have for *The Community Discovered Project* related to long term sustainability and scalability?**

**Optional Follow-up Information:** Since the data collection process in *The Community Discovered Project* is continuous and formative in nature, we would appreciate the opportunity to follow-up on your suggestions and comments. To receive your permission for this further contact, we request that you provide the following information:

**Name:**

**Organization:**

---

*bpawlosk@unomaha.edu, 9/7/97*

UNIVERSITY OF NEBRASKA AT OMAHA
Department of Teacher Education

# Request for Special Project and/or Research Project Credit

Name____________________________ Student ID#_______________________

Address (incl. zip code)_______________________ Home Phone____________

Semester__________ Call#_________ Course#_____________ Hrs. Credit____

## Project Outline:

The following is an independent study course related to the classroom researach activity associated with the Nebraska Challenge Grants. The requirements consist of these nine criteria, and are to be conducted during the Fall and Spring semesters, in order to involve K-12 students within the research activity.

Requirement 1: Conference with Evaluation Team Representative

Teachers are required to discuss their idea, and receive approval with at least one member of the evaluation team associated with the project.

Requirement 2: Research Question

Teachers are required to develop a research question related to the goals of the project, and that targets student achievment within the context of a Challenge Grant related activity.

Requirement 3: Study Design

Teachers are required to develop a design for the classroom based study, using a comparison process (such as a pretest - posttest, or experimental vs. control group, etc.).

Requirement 4: Sample

Teachers are required to identify and describe their student sample, and obtain formal premission (as required by the district) related to involving students in a classroom based research project.

Requirement 5: Instrument

Teachers are required to identify and defend at least two instruments (e.g. grades, attendance, journal writings, etc.), to be used in examining student achievement within the study.

Requirement 6: Data Collection and Analysis

Teachers are required to describe how they will systematically collect and analyze data within the study as it relates to student achievement.

Requirement 7: Pre-Study Proposal

Teachers are required to describe how they will meet requirements 2-6, within a written proposal sent to the evaluation team. Before beginning the study, the teacher is required to receive formal approval from the evaluation team.

Requirement 8: Conduct the Study

Teachers will actually conduct the study with their student sample. During this process an ongoing dialogue with the evaluation team (on electronic mail) is encouraged.

Requirement 9: Post Study Report

Teachers are required to develop a short report which describes requirements 2-6, as well as the data obtained, the analysis used, and the results obtained. Conclusions and recommendations are also required to conclude the report.

Note: Teachers will need to make use of the Internet (electronic mail, listserv, web) to submit their proposal ideas and final report, as well as communicate with the evaluation team.

e-mail address:____________________________ (please complete)

Note: Special Project credit requires evidence of a qualitative nature as well as a minimal time expenditure of 30 clock hours for each credit hour desired.

______________________________
Student Signature Date

______________________________
Project Supervisor Date

______________________________
Chairman Date

| | |
|---|---|
| White | Department |
| Yellow | Supervisor |
| Pink | Student |

# Appendix C:

## Sample Staff Development Unit

# Art and Technology Integration for the Elementary Specialist

Barb Dinslage, Elementary Specialist

Donalyn Heise, Art and Technology Coordinator

**Workshop Description:**

Learn how a DBAE (Discipline Based Art Education) program can enhance the elementary curriculum by integrating the arts and technology. Sample lessons on African Folktales. Autobiography/Storyteller Dolls. will be presented along with hands-on art activities. Internet and multimedia technology.

**Target Audience:** Elementary Teachers

**Time Frame:** One Day

Handouts include Internet Workbook and Guide to Art Resources on the Internet.

## Agenda

| | |
|---|---|
| 8:45 -10:00 am | 1. Introductions<br>2. Why Art?<br>Slide Presentation of how Art and Technology Integration can enhance the elementary curriculum<br>3. What is DBAE?<br>Video of DBAE Classroom Models<br>African Folktale Lesson and Art Activity |
| 10:00 - 10:15 | Break |
| 10:15 - 12:00 | Autobiography/Storyteller Doll Unit<br>Hands-on activity: Creating clay storyteller dolls |
| 12:00 - 1:00 | Lunch on your own |

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| | |
|---|---|
| 1:00 - 2:00 | Introduction to Hyperstudio and how it can be used in a one computer classroom or a lab setting |
| 2:00 - 4:00 | Using Internet Resources: Netscape and creating bookmarks |

**Click here for Curriculum WEB Resources for Unit Plans!** (organized by topics)

**Click here for 30 Mb of Template files**

## Artists Links for this workshop:

Harry Chapin. *Legends of the Lost and Found*

*Flowers are Red*

Karl Bodmer. Mato-Tope (Four Bears), Mandan Chief, 1834

Albert Bierstadt *Storm on the Matterhorn 1886*

Mary Cassatt

Katsushika Hokusai

Winslow Homer

Claude Monet. *Foggy Morning*

New Kid on the Block by Shel Silverstein

Grandma Moses

Jacob Lawrence

Henry Moore

Georgia O'Keefe. *Poppy*

Frederick Remington

Norman Rockwell

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Charles Wysocki

Andrew Wyeth, *Christina's World*

Andy Warhol

AIM (Arts Integration Model)

Donalyn Heise's Art Homepage

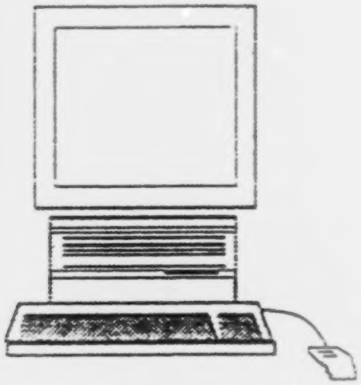
Donalyn Heise's Guide To Visual Art Resources on the Internet

**BEST COPY AVAILABLE**

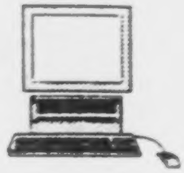
# Community

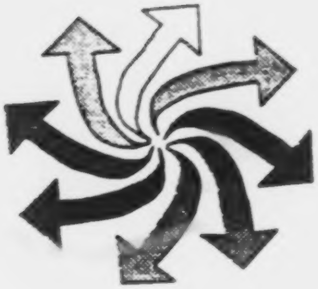
# Discovered

# Workshop



# TOWARD AN INTEGRATED CURRICULUM...





WEBBED
NESTED
SHARED
IMMERSED
NETWORKED

MESHED
CONNECTED
SEQUENCED
OVERLAPPED
THREADED

- Art and technology integration is most effective when teachers receive more training in its educational applications; when it is used to supplement or enhance a carefully thought out program of classroom instruction; and when the materials being used include an appropriate amount of learning control, helpful feedback, and sound pedagogical design.
- The only way to know where and how the integration of art and technology makes a difference is to use it, study it, and disseminate the findings.

## FLOWERS ARE RED

Written and sung by Harry Chapin

The little boy went first day of school
He got some crayons and started to draw
he put colors all over the paper
for colors was what he saw
And the teacher said...What you doin' young man?
I'm paintin' flowers he said
She said...it's not the time for art young man
And anyway flowers are green and red
There's a time for everything young man
And a way it should be done
You've got to show concern for everyone else
For you're not the only one
And she said...
Flowers are red young man
Green leaves are green
There's no need to see flowers any other way
Than the way they always have been seen

But the little boy said...
There are so many colors in the rainbow
So many colors in the mornin' sun
So many colors in a flower and I see every one
Well the teacher said...You're sassy
There's ways that things should be
And you'll paint flowers the way they are
So repeat after me...
And she said...
Flowers are red young man
Green leaves are green
Theres no need to see flowers any other way
Than the way they always have been seen

# SUPPORT MATERIALS

## *BOOKS, CALENDARS, SLIDES, VIDEOS, AND PRINTS*

Joslyn Art Museum: Paintings and Sculpture from the European and American Collections by Holiday T. Day and Hollister Sturges
Art Smart! by Susan Rodriguez
Adventures in Art by Laura HY. Chapman
Art for Children series by Ernest Raboff
Come Look With Me by Gladys S. Blizzard
Just Look.....A Book About Painting by Robert Cumming

## *INDIANS: TEMPERA PAINTS AND CHALK PASTELS*

Karl Bodmer"s America by Goetzmann, Hunt, and Gallagher
Bodmer West: video
Brother Eagle, Sister Sky Paintings by Susan Jeffers
Visions of the People: A Pictorial History of Plains Indian Life
Nebraska from A to Z by Linda Meigs
Under the Moon by Dyan Sheldon
Books by Paul Goble:
Buffalo Woman
Dream Wolf
Her Seven Brothers
Beyond the Ridge
Love Flute
Many slides and prints of Bodmer's work: Out reach trunk from Joslyn Museum

## *PIONEERS: LITERATURE/DIARIES/TECHNOLOGY*

Dandelions by Eve Bunting
Little House on the Prairie series
Winslow Homer: paintings of pioneer activities
The Oregon Trail hyperstudio stack/diary
Josefina and the Story Quilt

## *COWBOYS: ART CRITICISM*

Charles Russell by Sophia Craze
Remington, The Complete Prints by Peggy and Harold Samuels
Cowboys: video

**SLAVERY: JACOB LAWRENCE:**
**COLORED PENCILS, CRAYONS,**
**MARKERS, AND CHALK PASTELS**

The Great Migration by Harper Collins Publishers
The Frederick Douglas and Harriet Tubman Series of 1938-1940
Runaway Slave by Ann McGove
Slide presentation: Jacob Lawrence Narrative Series
Several African-American artists' prints

**IMPRESSIONISTS: GEORGIA O'KEEFFE, MARY CASSATT**
**AND CLAUDE MONET:**
**WATERCOLORS**

Linnia in Monet's Garden by Christina Bjork
Slide presentation: Flowers are Red by Harry Chapin
Many prints of Impressionist artists

**VINCENT VAN GOGH: TEMPERA PAINT**

Starry Night print
Slides of Van Gogh's landscapes

**MODERN: NORMAN ROCKWELL, CHARLES WYSOCKI,**
**ANDREW WYETHAND ANDY WARHOL:**
**WATERCOLORS**

Andy Warhol, Vanishing Animals by Kurt Benirschke
Andy Warhol Endangered Species: A Portfolio published by Neues Publishing Co.
When Hippo Was Hairy by Nick Greaves
How Many Spots Does a Leopard Have? by Julius Lester
Norman Rockwell prints
Christina's World by Andrew Wyeth
Several calendar prints of Charles Wysocki's works

**PUEBLO INDIANS: CLAY**
**AUTOBIOGRAPHIES**

Pueblo Stories and Storytellers by Mark Bahti
Hyperstudio Stack: My Autobiography

# QUESTIONS FOR DISCUSSION

## PRODUCTION

1. What media is this art work?
2. What tools were necessary to produce this art work?
3. What materials are involved in this art work?
4. What design elements are used by this artist in this art work?
5. What design principles are used in this art work?
6. What skills were necessary to complete this art work?
7. Do you think the artist selected the best media possible to carry out his ideas?
8. If you feel this artist is trying to communicate an idea or feeling in this art work, what did he/she do in order to give the viewer the message?
9. Could the artist have intensified that feeling? Explain.
10. How would you redo this art work in a different media?
11. What might this artist do for his next art work?

## ANESTHETICS

1. Can you determine what this work of art is?
2. Does this art work seem to imitate nature?
3. Do you think manipulation of form was the major concern of the artist?
4. Do you think this artist is trying to do something unique?
5. Is this work "art" in your opinion?
6. What is the message of this art work? (How do you know?)
7. Which is your favorite art work and why?
8. Is there anything about this art work that shocks you?
9. Which work of art you have just looked at seems the least like "real art"?
10. Do you feel this art work might have a hidden message?

## ART HISTORY

1. Who did this art work?
2. Where does this art work come form?
3. What materials were used in this art work?
4. Is this work in the same condition it was in when it was made?
5. Is this art work more realistic or more abstract (non-objective)?
6. Does this work seem to deal more with communicating a feeling, or does it seem to be more concerned with the concept of order? Is it more idealistic than emotional?
7. Can you describe the subject matter of this work?
8. How does this art work relate to the culture it came from?
9. What do you know about the culture that produced this work?
10. What was the function of the art work in its surroundings?
11. Was the individualism of the artist an issue in the production of this work?
12. What attitudes or feelings are expressed or ignored in this work?

## ART CRITICISM

1. Does this artist emphasize the use of line? How?
2. Are the shapes used in this art work more geometric or more organic?
3. Are the colors in this piece more warm, cool, or neutral?
4. Has the artist used texture in this piece? Describe.
5. Is value and/or intensity of colors or tones emphasized?
6. Can you see any examples of contrast in this work? Explain.
7. Is any portion of this work emphasized more than the other parts?
8. Can you point to anything that unifies this work such as color, shape, texture, placement, repetition, etc.?
9. Is this piece balanced symmetrically or asymmetrically?
10. What do you think this art work is about?
11. What do you think the artist was trying to say?
12. What feelings do you get from looking at this piece?
13. Do you think the artist achieved what he set out to do?

Parents,

The fourth grade is planning a project in correlation with the Nebraska Unit on Indians. I would appreciate your support in this activity and also your imagination! This will be a wonderful opportunity to brainstorm with your child AND plan a nature walk, if possible.

This is a primitive art activity for the children. The Indians did not have paint brushes or paint so they had to supply their own paints through items in nature. Each child is responsible for finding a "paint brush" from an object he or she has found from nature. This could be a bone, feather, or twig. (They may bring more than one item).

Also, your child needs to supply one small container of "paint" that has been labeled. This can come from any fruit, berry, or ground up yellow sandstone. (Suggestions are on the other side of this page). You may come up with some other ideas, so let your child experiment! It works well to put fruits in a blender to make it the consistency of paint.

Do not bring these items until______________________________.
I believe this will be an interesting activity for the children since they will actually experience how the Indians painted.

Thank you for your cooperation.

Sincerely,

Mrs. Dinslage

## NATURAL DYES

Native Americans used plant materials to make beautiful soft colors to dye wool, cotton, and other fibers. They made almost every color, though shades of yellow were the easiest to produce.

Listed below are some of the plants Native Americans used for coloring. Experiment making natural dyes with these or other plants in your environment. As a general rule, if the plant part is hard, like bark or sticks, pound or grind it to loosen the fibers; if it's soft, like flower petals or berries, use it as is.

Wash the plant material first. Then put in ground up or whole, in a large enameled pot and fill the pot with water. (Metal pots may change the color, though sometimes that produces an interesting result.) Boil until the color is a little darker than you'd like. Strain the dye material out and add a little salt and baking soda to the colored water, or dye bath. For a a more permanent dye, add a teaspoon of alum, available from a hardware or crafts store.

| | |
|---|---|
| Blacks | wild grapes, hickory bark, elder bark, dogwood bark, mountain mahogany bark |
| Blues | larkspur petals, alfalfa flowers, sunflower seeds |
| Browns | walnut shells, birch bark |
| Greens | Moss, algae, lily-of-the-valley leaves, juniper berries |
| Purples | blueberries, raspberries, blackberries, rotten maple wood |
| Reds | sumac berries, dog-wood bark, beets, cranberries |
| Yellows | onion skins, goldenrod stems and flowers, sunflower petals, marigold petals, moss, peach leaves, birch leaves, sagebrush |

# SHIELDS

The shield was one of the most valuable possessions of the Plains Indian. it offered more than just protection against arrows and bullets; it safeguarded against all forms of harm. The shield was made to look as fierce as possible. It struck fear in the eyes of enemies. The symbols adorning shields were believed to contain magical powers to protect the bearer. This power, rather than the shields themselves, was the real means of protection.

Shields were made of thick, heavy rawhide to ward off spears or arrows and to ricochet musket bullets.

Frequently, objects with special meaning, such as bones, bear claws, and feathers, were attached to the shields.

*The symbols adorning the shields were painted in a simplified, pictographic manner, each having special significance to the owner.*

These shields were created by:
Swanson Fourth Grade Students

# MOCCASINS,
## DREAM MAKERS, AND MEDICINE WHEELS

by the fourth graders at Swanson Elementary School

- The fourth grade students have been studying American Indians in their Nebraska Studies.

- American Indian languages have no word for art, because beauty exists as an element of nature and everyday existence. They lived in harmony with nature.

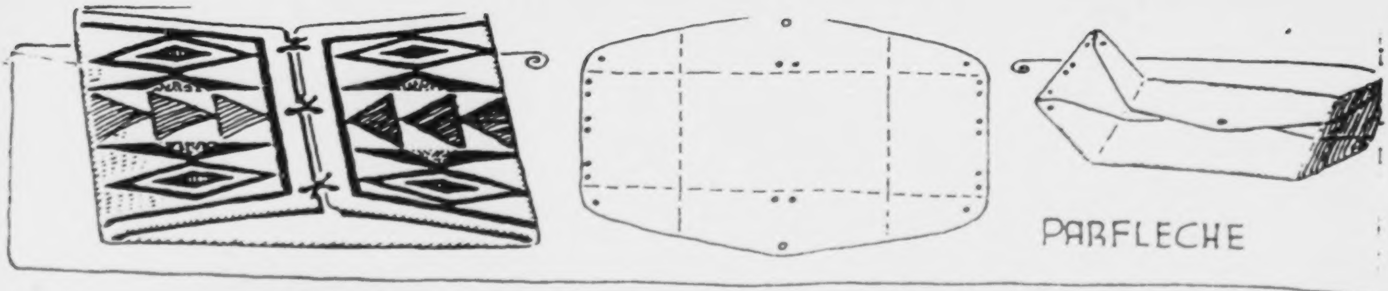
- For American Indians, clothing was an expression of how they felt about themselves and the world in which they lived. Clothing reflected a person's status in life, the region where they lived and their religion. Plains Indian clothing was filled with personal symbolism. These symbols were used to express their ideas, beliefs, dreams, and visions.

- The compositions incorporate moccasins with other American Indian Artifacts:

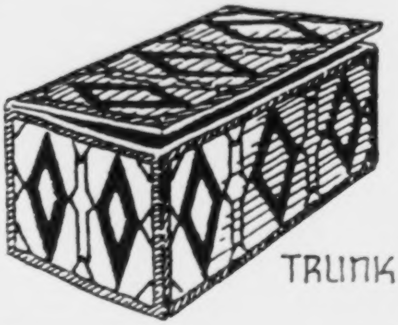
*Medicine Wheel: the round shape represents the never-ending circle of life. The wheel is divided by four bars representing the four winds, four seasons, four directions and all of creation that dwells in those regions. The West represents danger, the North life, the East knowledge, and the South quiet.

*Dream Catcher: a web woven of sinew and placed close to a person during sleep. It was placed close to a person during sleep in order to "catch" bad dreams - only the good dreams pass through the center of the net. The bad dreams were trapped in the web to be evaporated by the morning sun. The good dreams would float down, gently brushing the feathers to settle on the sleeping.

- They used tempera paint that was watered down to give a watercolor affect.



PARFLECHE



TRUNK

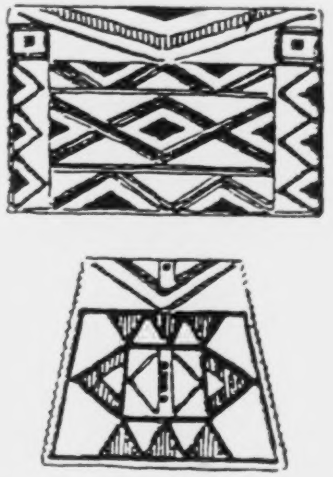
## PARFLECHE OF THE PLAINS

THE NAME IS OF French origin and refers to the rawhide carrying case shown at the top of the page. It is made of a rectangular piec of rawhide, square at the ends but irregular at the sides. The sides ar folded first, then the ends, to make a sort of huge envelope. There ar holes through which the ends are tied together. The folds are rounded not squarely bent, so as to permit expansion to fit the contents. Th pattern above is for an envelope of typical shape, its length abou twice that of its width. With an average size of 1 by 2 feet, parfleche range from 1 to 3 feet long, and 6 to 18 inches wide. There are al miniature ones of pocket size.

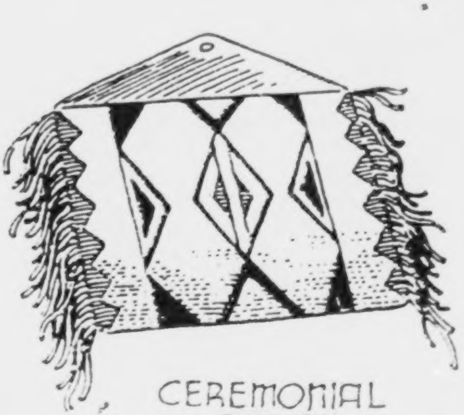
The trunk is made of rawhide cut to the pattern, folded a laced or sewed with sinew. In size these correspond to parfleches, wit a height of one foot.

The pouches are seen in all shapes and sizes from six to eightee inches. The cylindrical case is for crushable articles, particular feathers.

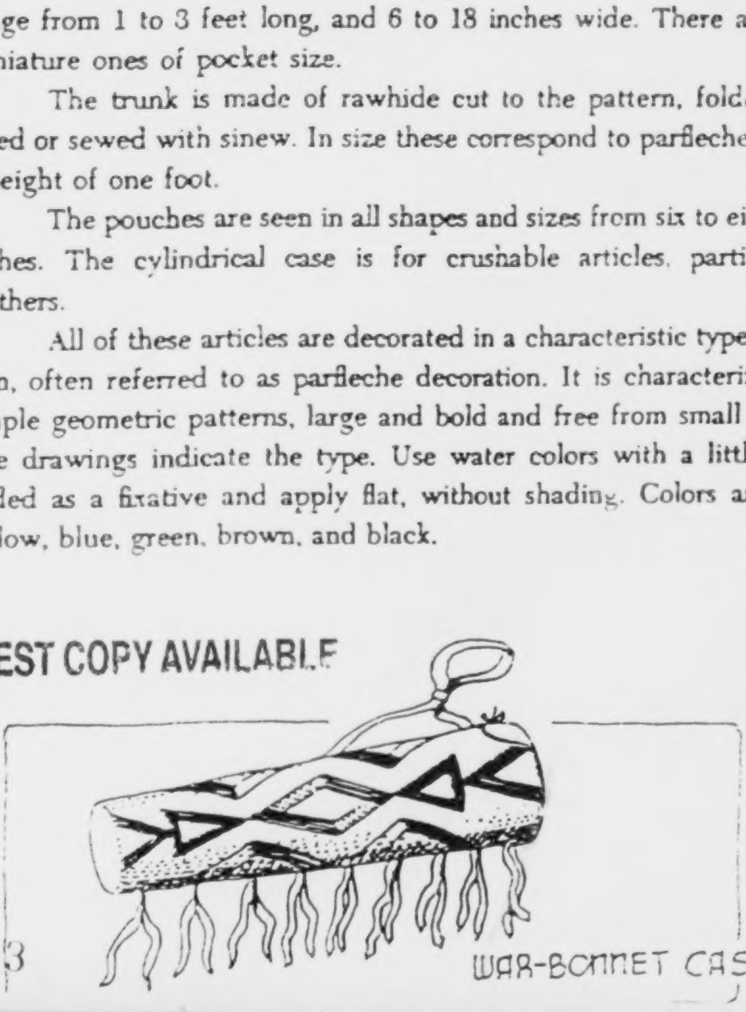
All of these articles are decorated in a characteristic type of design, often referred to as parfleche decoration. It is characterized b simple geometric patterns, large and bold and free from small detai The drawings indicate the type. Use water colors with a little gl added as a fixative and apply flat, without shading. Colors are re yellow, blue, green, brown, and black.



RECTANGULAR POUCHES



CEREMONIAL POUCH



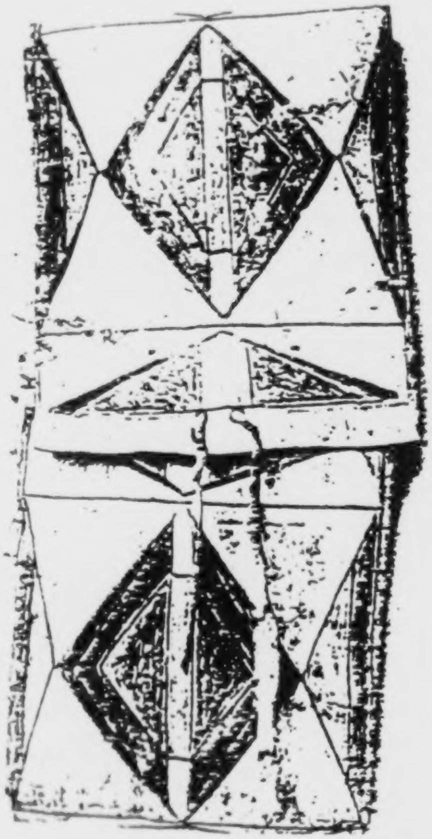
WAR-BONNET CASE

# PARFLECHE

The parfleche is a rawhide envelope used by the Plains Indians to store pemmican (dried buffalo meat) and other dried foods, blankets, clothing, and other items. The parfleche was a very useful container as it could hold a large amount of goods and it was tough enough to withstand rough use. Prairie rains and moisture rarely penetrated a well-made parfleche.

Parfleches were often made in pairs since two could be cut from a large hide. Long ago, they were carried on a dog travois or on the backs of the Native Americans. Later they were carried over the horse's saddle on journeys.

Indian women painted geometric designs on the rawhide containers. They decorated the two upper flaps and occasionally the side flaps and back. The oldest designs were simple ones, featuring parallel lines, basic geometric shapes, a large amount of neutral-colored background space, a few diagonal and curved lines for interest and accent, and the use of few colors--four or less, including the black outline--with red, blue, yellow and green being the most popular. Earth and vegetable pigments were used to make the paints.



A Crow parfleche made from a buffalo hide before 1890. The design extends to the back of the parfleche. (United States National Museum)

From: Morrow, M. (1975). Indian Rawhide: An American Folk Art. Norman, OK: University of Oklahoma Press.

Western
American

# KARL BODMER

Swiss, 1809-1893

## *Addíh-Hiddísh*

Watercolor on paper, 1834
The InterNorth Art Foundation/
Joslyn Art Museum

One of the first hardy adventurers to paint the West was the Swiss artist, Karl Bodmer. In accompanying a now famous expedition led by Maxmillian Zu Weid, a scientist and the prince of a small German principality, Bodmer's task was to produce a visual document of the experience. His accurate drawings of Indians along the Missouri River were the basis for later published engravings eagerly studied by ethnologists. Some of Bodmer's watercolors are not only precise historical records, but also images drawn with the delicacy of a Dürer landscape.

Although his later years brought him recognition and success, the work he did in America is now regarded as the most interesting and characteristic expression of his talent.

**Addíh-Hiddísh** (Maker of Roads) was a Hidatsa chief. Bodmer painted him in 1834. He was extensively tatooed. The stripes and symbols which may represent triumphs in battle have been embellished by him with red paint. He wears a European hat topped with a coup feather. The peace medal indicates his political status. The scalp and scalp lock attached to his war hatchet are among several such trophies taken in battle by Addih-Hiddish and his followers.

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Western
American

# KARL BODMER

Swiss, 1809-1893

## *Mató-Tópe*

Aquatint, based from watercolor on paper, 1834
The InterNorth Art Foundation/
Joslyn Art Museum

One of the first hardy adventurers to paint the West was the Swiss artist, Karl Bodmer. In accompanying a now famous expedition led by Maxmillian Zu Weid, a scientist and the prince of a small German principality, Bodmer's task was to produce a visual document of the experience. His accurate drawings of Indians along the Missouri River were the basis for later published engravings eagerly studied by ethnologists. Some of Bodmer's watercolors are not only precise historical records, but also images drawn with the delicacy of a Dürer landscape.

Although his later years brought him recognition and success, the work he did in America is now regarded as the most interesting and characteristic expression of his talent.

**Mató-Tópe** (Four Bears) was a prominent Mandan chief, and Bodmer painted two portraits of him. In this watercolor, Mató-Tópe wears a wooden knife in his hair, a facsimile of one taken from a Cheyenne. The six colored wooden sticks, the feathers, the stripes on his right arm, and the yellow hand painted on his chest are all symbols relating to his many war exploits.

Admired not only for his bravery and knowledge, but also for his strength of character and generosity, Mató-Tópe died in 1837 during the smallpox epidemic that decimated the village peoples of the Upper Missouri.

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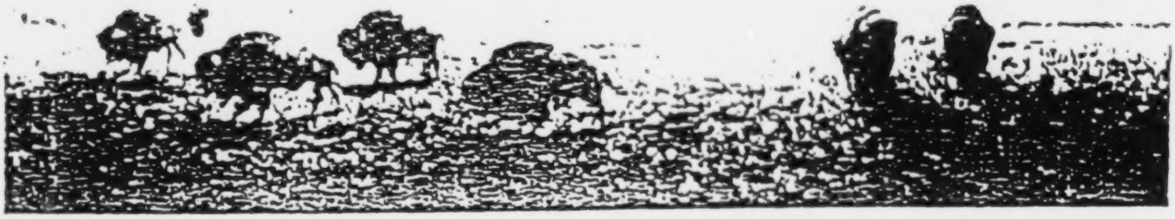

**Western American**

## ALBERT BIERSTADT

American, 1830-1902

*Sunset on the Plains*

Oil on canvas
The InterNorth Art Foundation/
Joslyn Art Museum, 1975

Remembered today for his grandiose depictions of the Western wilderness, Albert Bierstadt became in his day one of the most successful landscape painters in America.

Bierstadt's romantic nature found a perfect subject for expression in the drama of the awesome, untamed expanse of the West. This painting has a quiet, more nostalgic presence characteristic of his later work.

There is a marked revival of interest in Bierstadt among modern critics and collectors who now regard him as an outstanding exponent of what has come to be called the Rocky Mountain School of American Landscape Painting.

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Western American

## FREDERIC SACKRIDER REMINGTON

American, 1861-1909

*The Waterhole*

Oil on canvas
The InterNorth Art Foundation/
Joslyn Art Museum, 1968

It is not often that the fame of an illustrator lives on beyond his generation and the fashion of its literature. Remington was America's great chronicler of the western plains and mining camps as this nation changed centuries. Vivid and picturesque, his work always has stood quite apart from that of any other artist.

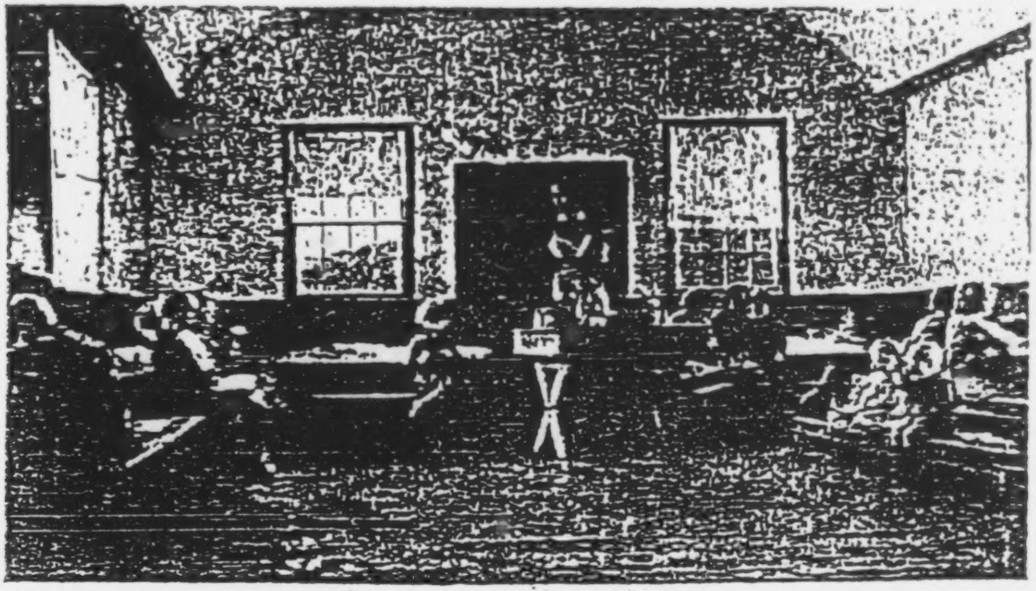
Born in New York, Remington had only a short period of formal art training before going West. Ultimately he became one of the world's highest paid illustrators and was widely acknowledged as America's foremost artist of the western scene.

He left an immortal record of the color and ferment of life on the closing frontier, filling his canvases with the raw light and merciless blue skies which beat on the lank, sunburned men who rode tough horses, who fought and drank and herded cattle.

This painting is the epitome of his view of the lean, tough survivor — both man and horse.

# WINSLOW HOMER (1836-1910)

Winslow Homer, an American, was born in New England in 1836 and died in 1910. He painted, as an eyewitness, scenes of the Civil War and American life out-of-doors, but he was most famous for his sea pictures. He loved the sea in every mood and painted what he loved so strongly that anyone can understand and enjoy his pictures. After he decided what he wanted to paint, he studied it carefully and then painted it exactly as it appeared to him. For this reason, his paintings are valued as an accurate, fine record of American life in his day, as well as fine, strong, simple, direct works of art.

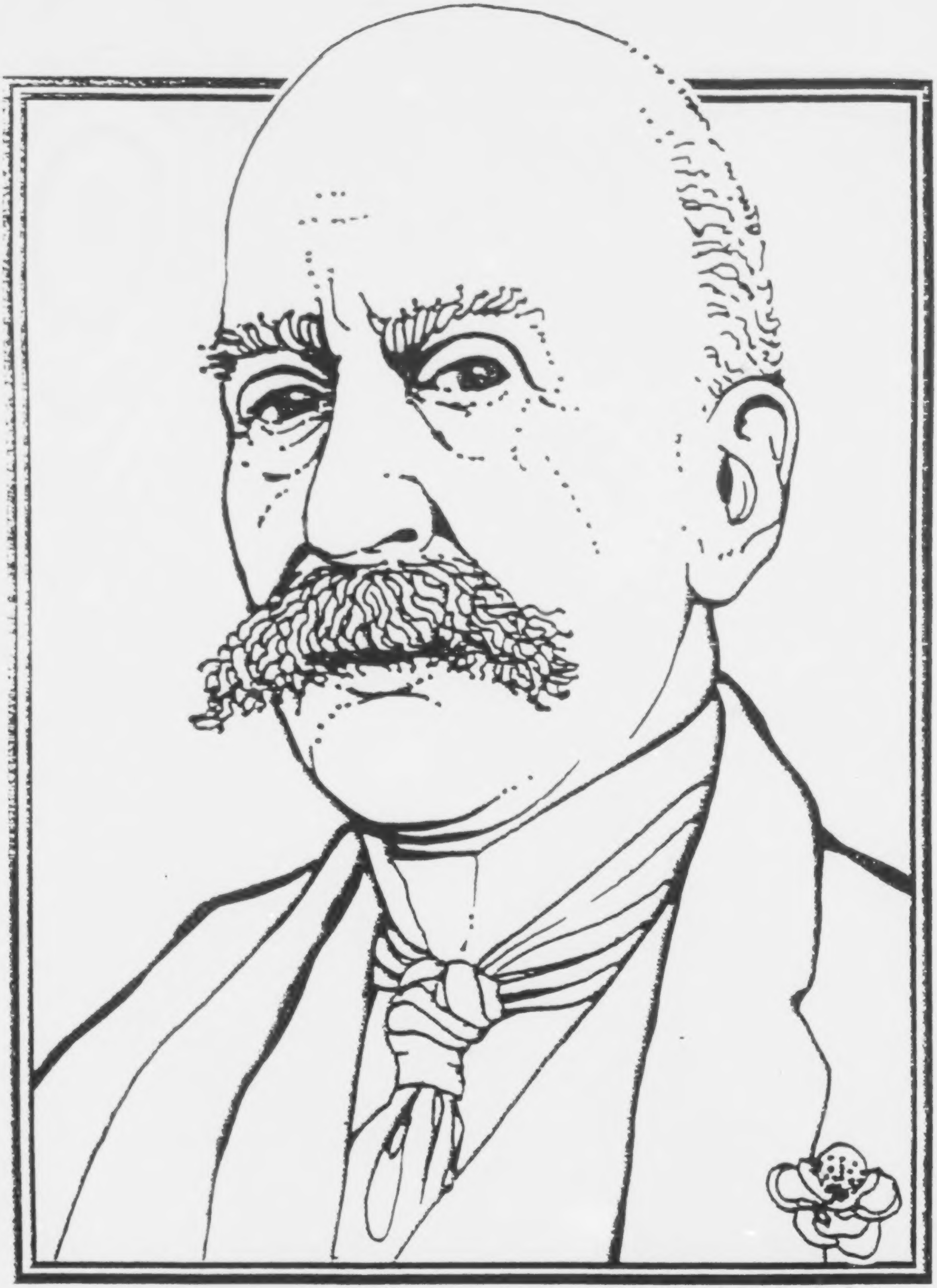


City Art Museum, St. Louis, Missouri

# THE COUNTRY SCHOOL

*The Country School*, 1871, Oil, 21⅜ x 38⅜

In the painting, "*The Country School*," the sturdy, simple furniture and the children in their everyday clothing remind us of scenes from, Mark Twain's books or Whittier's poem, "*The Barefoot Boy*." The variety in the grouping of the children is interesting and meaningful as compared with the customary classroom of today. The simplicity of the classroom wall and floor forms a sharp contrast with the variety of figures between them. Winslow Homer has made the teacher, the focal interest, important by placing her in front of the blackboard against which her face stands out clearly. The colors are quiet and subdued as are the children ,who seem to be absorbed in their work.



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Winslow Homer

**Winslow Homer** (1836–1910) was one of the most powerful and original American painters of the 19th century.

After working in a lithographer's office, where he learned to make prints from original drawings, Homer became an illustrator for *Harper's Weekly.* When he served as Civil War correspondent for this periodical, his once happy scenes of everyday life turned to somber illustrations that showed the agony of the battlefield.

Later Homer gave up illustration and devoted himself to painting, taking as his subjects the woodsmen of the forest and the fishermen of the sea. His careful use of color, light, and shadow in his oils and watercolors add to the unsurpassed realism of his work.

Toward the end of his life, Homer settled in a small cabin on the rocky coast of Maine. He concentrated on painting the sea and its many moods, capturing its intense, bright atmosphere with simple washes of vivid color. He loved to paint dramatic, stormy seas, and his seascapes are considered his finest pictures. These include *Breezing Up*, *Fog Warning*, *The Gulf Stream*, and *Northeaster.*

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# Capture the Sea!

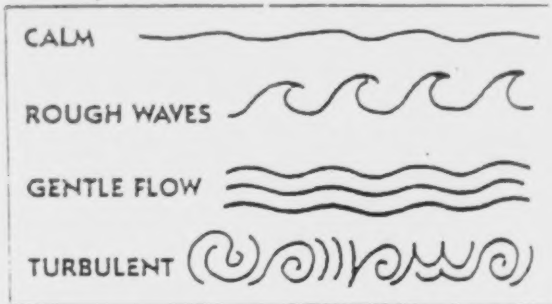
BY MARY PARKS

*[illegible] time for your unit on the voyages of Columbus, [illegible] art project will teach students about [illegible] and give them some basic techniques for por-[illegible] and mood in the artwork they do through-[illegible] year.*

## ART LESSON: SEASCAPES AND LINES

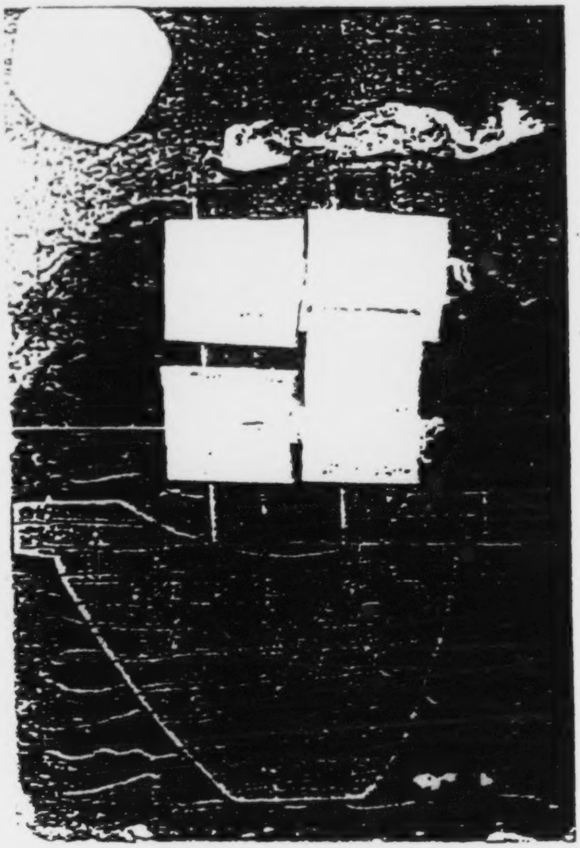
[illegible] students probably have a general idea of what a *land-[illegible]* is. Discuss the meaning of this artistic [illegible] (see last month's *Arts and Crafts Workshop* for a sim-[illegible] landscapes). Then ask kids to guess what a [illegible] must be. Show some examples of seascapes by a [illegible] Winslow Homer, whose work is featured in [illegible] *of Winslow Homer* by James Flexner (*Time-*[illegible] *Library of Art*, 1966–70).

One way painters have attempted to capture the mood of the ocean in their seascapes is through the manipulation of lines. Discuss with children some of the different kinds of water (for instance, calm or turbulent) that they might encounter on the high seas and how an artist might draw them.



Now kids are ready to try some seascapes of their own.

## EXTENDING the Lesson



### ROUGH WATER AHEAD

*Grade level* : primary to intermediate
*Materials* : glue, 12-by-18-inch construction paper in various sky and ocean colors, 4-by-6-inch white and [illegible] construction paper
*Time*: 45 minutes

### THE PROCESS

1. Discuss Seascape and Line (see Art Lesson)
2. Talk with students about how the sea would look at different times of day and in different types of weather, depending on the amount of light available, and also during a storm
3. Let students decide during which time of day their paintings will be set (high noon, early evening, and so on). Have them then pick the colors of construction paper that would most closely represent the sky and water at that time of day.
4. Have students tear wave lines from their "water" construction paper and then glue the waves over three-quarters of the "sky" paper, layering from the middle to the bottom of the paper.
5. Have them assemble a boat from construction paper and glue onto drawing.
6. Let students individualize their paintings by adding scrap paper details such as sun, clouds, and flags.

### VARIATION

Have students smear a thick layer of blue fingerpaint over three-quarters of their "sky," keeping paint away from the edges, to avoid curling. While it's still wet, have them

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*MARY PARKS has taught art to students in grades K–12 for [illegible] years. She currently teaches in Naperville Community School District [illegible], Naperville, Illinois.*

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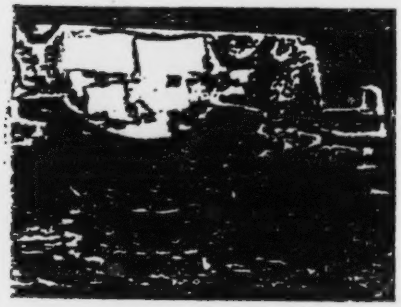
experiment with different kinds of lines to represent different kinds of water (see line diagram, at left). When paint dries, have them add a ship with stuffed sails.

## SHIPS OF THE SALTY SEA (IN A BOTTLE)

*Grade level:* intermediate
*Materials:* salt, glue, scissors, pencils, 12-by-18-inch heavy-grade construction paper, 12-by-18-inch black construction paper, watercolor paints, brushes of various sizes
*Time:* 90 minutes



### THE PROCESS

1. Discuss Seascapes and Lines (see Art Lesson, above)
2. Have students use pencils to draw ships and waves on heavy-grade paper
3. Wet entire surface of painting paper using a large brush and a thin layer of water
4. Watercolor waves in ocean colors.
5. While paper is wet, have students sprinkle salt onto their waves. The salt will bleach out the color, creating a blended, muted effect
6. When dry, have students watercolor the ship and sky
7. Cut a bottle shape from the center of the black construction paper by folding the paper in half lengthwise, drawing half of a bottle shape and cutting around the shape but not through the fold (as you would cut Valentine's hearts)
8. When painting is dry, glue black paper as frame onto ship painting. ■

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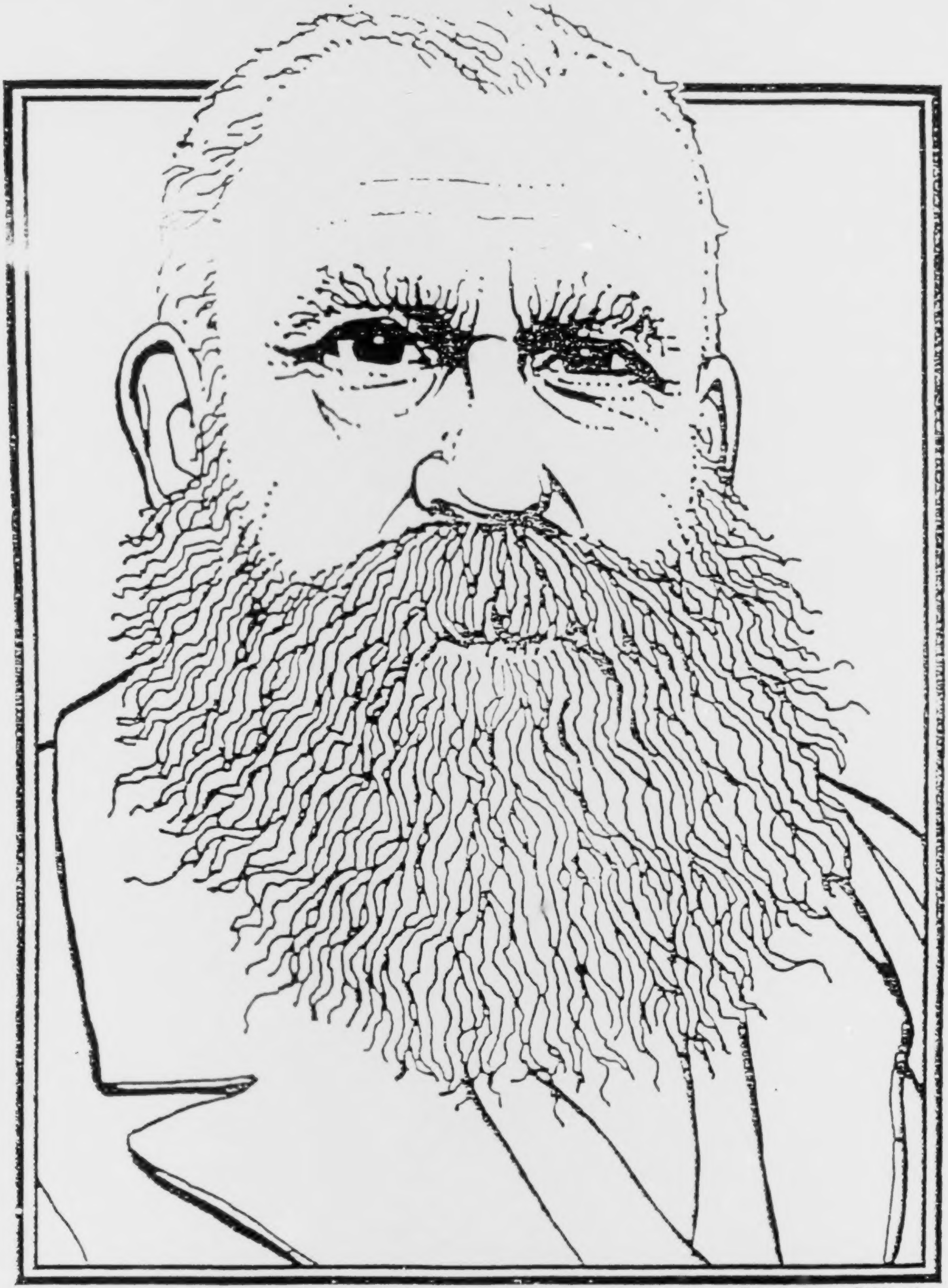

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Claude Monet

Claude Monet (1840–1926), a French landscape painter, was a leader of the impressionist movement. In fact, Monet's painting *Sunrise, an Impression* was the source of the term "impressionism." He worked closely with Manet, Pissaro, and Renoir, each having a great influence on the others.

Monet always worked out of doors, using small touches of unmixed color to show how light was reflected from water and leaves. He liked to paint in the full midday sun to avoid shadows. His technique was based on the idea that nothing has a single, fixed color; rather, the color changes according to the way the light strikes it at any given moment.

Monet's fascination with light led him to paint several studies of exactly the same view—haystacks, for example, or garden scenes—at different hours and in different seasons to show the varying effects of sunlight on a subject. His "series paintings" include the famous *Rouen Cathedral* and his lyrical *Water Lilies*. Monet's paintings, with their emphasis on light and color, had a great influence on later abstract painters.

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Monet 'T

# ADVENTURE

*I like to spin a globe and pretend I'm everywhere.*

—M.G.

## THOUGHTS:

It has been said that "Seeing is believing." It has been told, "It is better to see once than hear a hundred times."

Going on close-by outings or faraway adventures can brighten one's outlook, stir new and rich interests, bring a part of the world up close.

The opportunity to journey on, to see, to hear and touch is a magnificent education . . . . . . a learning beyond all words.

## DISCUSSION:

1. Why do some people like to go exploring?
2. Why do many people like to visit places they have never been?
3. Does one have to go far to find adventure? Explain.
4. What do the words wanderlust and stowaway mean?

## ART APPRECIATION:

(The Beach At Sainte-Adresse by Monet)

The beach in this painting seems to invite one to come on it. It seems to say, "Walk up to one of my boats, get in and go off on a wonderful adventure!"

The painting shows a horizon which is a word that children can do a lot of research on. World Book Encyclopedia (1966 edition) very well describes why one can only see a short distance when standing at sea level and why one can see as far as 96 miles from the top of a mountain one mile high on a clear day. It explains why the moon looks larger at the horizon than anywhere else.

Ask the children to go outdoors with you to observe the horizon. Ask them into the library with you to find pictures and paintings of horizons.

## IMAGINARY TRIP:

Using some boats docked on The Beach At Sainte-Adresse as a form of transportation, plan an imaginary trip to far-off places with your class to study forms or art and architecture.

Plan with them the necessary things needed for long travel such as passports, visas, itineraries, health certificates, etc.

Let the class decide what kind of trip they are going on but the trip must be to visit specific types of art such as . . .

1. . . statues
2. . . castles
3. . . monuments
4. . . sculptures
5. . . domes
6. . . museums
7. . . landmarks
8. . . cathedrals

etc.

The following is a guide of names and places of famous statues if a statue trip is selected:

1. . . Peter Pan–London, England
2. . . Joan Of Arc–Orléans, France
3. . . Marcus Aurelius–Rome, Italy
4. . . Queen Victoria–
   London, England
5. . . Admiral Nelson–
   London, England
6. . . Abraham Lincoln–
   Washington, D.C.
7. . . William Tell–
   Altdorf, Switzerland
8. . . Little Mermaid–
   Copenhagen, Denmark

*"THE BEACH AT SAINTE ADRESSE" by Monet*

9... Richard The Lion-Hearted–
London, England
10... Statue Of Liberty–
Liberty Island, New York
plus many, many others

Most of these statues are pictured in a section of Childcraft for children in The How And Why Library, Places To Know, 1966 edition.

POETRY:

Read three poems by Robert Louis Stevenson:

Travel
Foreign Lands
Where Go The Boats?

MATH:

Whichever trip the class decides on, have them study the type of money used in each country they visit. They will quickly add many new words to their vocabularies and some of the children will have actual coins to share from their own personal collections.

PROVERBS AND WISDOMS:

Many proverbs have been written on adventure. Here are some to read:

1. Larger ships may venture more.
   Little boats must stay near shore.
   (from A Pocketful of Proverbs
   by Joan Walsh Anglund)
2. The journey of a thousand miles
   starts with a single step.
   (Chinese Proverb)
3. The best we find in our travels is an honest friend. He is a fortunate voyager who finds many. (Robert Louis Stevenson)
4. Nothing makes the earth seem so spacious as to have friends at a distance. They make the latitudes and longitudes. (Thoreau)

In teaching proverbs and wisdoms, help children learn to "read between the lines." Help them to understand the deeper meanings in some of these words.

In proverb one, could larger ships mean grown people? Could little boats mean children? What, then, would this proverb tell?

**STUDENT MATERIALS**

" Foggy day "

**TEACHER MATERIALS**

Book - Linnia in Monet's Garden by Christina Bjork.
(Read this orally to class)

**RELATED UNITS**

**OTHER RESOURCES**

**VOCABULARY**

impression
definite lines
geometric
organic

**REVIEW QUESTIONS**

**RECOMMENDATIONS & COMMENTS:** I taught the idea of impressionism on a foggy day. The children learned:
- how artists didnt make definite lines/shapes etc.
- the paintings were just "impressions of a tree, house, person etc.
- no definite lines but

**OBJECTIVES:** The student should...

understand the meaning of impressionism and how it came about.

**ART HISTORY**

Monet
Pissarro
Cezanne
Degas
Cassatt
Renoir
Sisley

* Degas painted inside! Paris ballet, entertainment, horse races and circus

* Berthe Morisot respectable woman and couldn't wander around outdoors freely. Painted in her house or near it.

**AESTHETICS**

Does this piece seem to imitate nature?

Does this piece seem to be concerned mostly with expression?

**CRITICISM**

Does the artist emphasize the use of line?

Are the colors in this piece more warm, cool, or natural?

Contrast two pieces of art of two different impressionists. —How are they alike? Different?

**PRODUCTION**

Use tempera paints and small damp sponge. Make Monet's garden, an outdoor scene. Put an "impression" of a person in it.

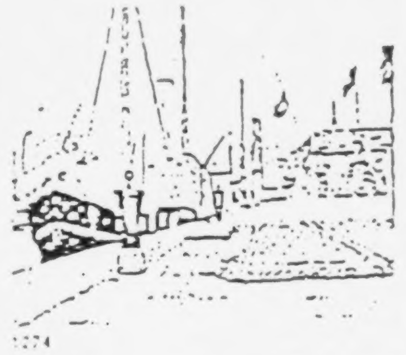
**PRESENTATION** The impressionists believed that the best way to show how colors change according to light. They were successful in showing light in a room. They used dabs and dashes - going in different directions. They were interested in sunlight and often painted outdoors

COURSE TIME LINE TOPIC THEME STYLE

# GEORGES SEURAT

Georges Seurat (1859-91) was born in Paris of a comfortably situated middle-class family. He attended school in Paris until he was seventeen and then studied sculpture before being admitted to the Ecole des Beaux-Arts for the study of painting. His training was extremely academic and included a great deal of copying of such masters as Ingres at the Louvre. Seurat, however, read widely during his Beaux-Arts days and became interested in scientific theories on the uses and effects of color and light. He began to explore the aspects of light in black and white drawings in 1880, and worked steadily on this theory until 1882. By nature as much a scientist as an artist, Seurat could not accept Monet's instinctive application of visual perception in the use of light. Using as a guide *The Law of Contrasts and Similarities*, a text on color by the chemist Chevreul, Seurat applied his earlier studies of black and white drawing to the use of color. He developed a specific color wheel based on the fragmentation of light and limited himself to the colors of the spectrum, working out careful compositions that fused design and color. His painting *La Grande Jatte* (1885), the first of his great Divisionist works, required twenty-three preliminary drawings and thirty-eight painting sessions, a far cry from the canvases the Impressionists completed in one sitting. Divisionism is also called Neo-Impressionism, since it further developed the manner of painting directly from the tube to the canvas. Another term used to describe Seurat's method of painting may be Pointillism, but since Seurat's spots of color may be squares, triangles, circles, dots, or tiny lines, this term is neither particularly accurate nor does it coincide with Seurat's ideas as expressed in his writings. Shortly after concretely formulating his ideas in 1890, Seurat was stricken with a septic sore throat and died in 1891, at the age of thirty-one. He left behind over four hundred drawings, six completed sketchbooks, and about sixty canvases, five of them several meters square in size. He had gathered about him a small group of artists who continued to apply his theories to their works. In addition to his principal follower, Signac, Seurat's Divisionist style was adopted by Pissarro (who eventually abandoned the method as too precise for his temperament), Cross, Angrand, Dubois-Pillet, and the Belgians Van de Velde and Van Rysselberghe. His theories of construction through solidity of light were also highly important to later artists.

*Honfleur Harbor* (1886). Seurat's Divisionist technique is particularly suited to such a misty, foggy portrayal of this northern port, and to the composition itself, crossed by a strong diagonal into the background, and rising tall in masts, stacks, and lines of the ship alongside the quay. Colors are very soft with a predominance of yellows, pale earth tones, blacks, and the rusty red associated with iron beneath paint as seen on a gray day by the sea. The gray here is composed of a myriad of flecks of grays tinted with every color of the spectrum so that the atmosphere is real enough to seem damp and clinging. Consequently, the scene is silent, with an electric tenseness as if at any moment the penetrating sound of a foghorn would shatter the peace.



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## ACTIVITY 61

# What's the Point?

*MOSAICS: "Cotton Swab" Pointillism*

Seurat developed a system for painting that was at once creative and scientific. His original method, called *pointillism*, was based on one small but indispensable element—the dot! By using multitudinous numbers of bright dots to convey colors and volume, Seurat could paint an impressive picture. The result of the dot-filled canvas was not unlike that of a mosaic—all the bright little parts add up to a sparkling whole. So don't think that Seurat went completely dotty, for his plan for painting in colorful particles worked out mighty well!

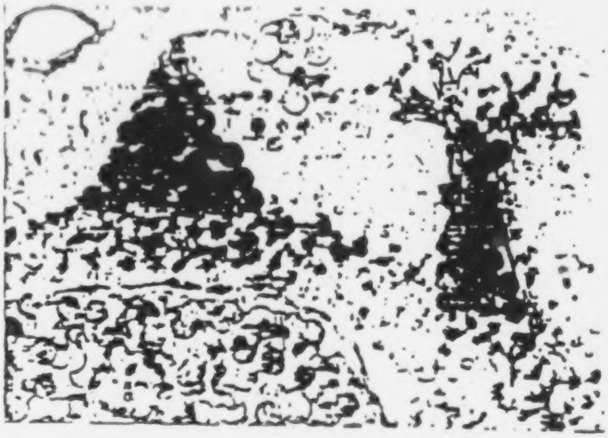

FIGURE 156. Pointillism is a challenge that this youngster met enthusiastically. It sometimes helps, though, to pencil in your composition before the advent of the dots.

SLIDE #30: SEASCAPE AT PORT-EN-BESSIN, NORMANDY

### MATERIALS

- 4" × 6" white drawing paper
- Watercolors
- Hole puncher (see Teacher Preparation)
- Glue
- Cotton swabs (see Teacher Preparation)
- Paint chips (see Teacher Preparation)
- Magnifying glass and reproductions (see Teacher Preparation)
- Tweezers (optional)

### TEACHER PREPARATION

There is more than one way to produce a pointillistic painting, as you shall see. You will need a hole puncher with a good-sized aperture. The paper dots will be provided by punching holes in the paint chips, available free in all paint stores. These swatches come in every delicious color and shade imaginable, so secure what you wish. The circles that fall from the hole punch will be yours for the mosaic aspect of this lesson. Other paper circles may be found in stationery stores as self-stick dots. Also, small multicolored paper circles are often used for teaching shapes on the primary grades. These may be punched up, too.

The painting part of the activity will be done with cotton swabs. These are sold in economy-sized packages in most health and beauty aid stores.

You will need some Seurat reproductions (color plates, postcards, etc.) to examine under the magnifying glass.

Set the room up for painting and workshop activity. This lesson may extend beyond one class period.

## DIRECTIONS

1. Put the reproductions under the magnifying glass and study the dot system. It is best to focus on a detail, such as a hat, glove, or ball. How does the artist achieve volume? In what way are light and dark dots arranged?
2. Punch out dots from paint swatches. Distribute all other materials. Decide on the picture you wish to represent. Perhaps a vignette from the circus, such as a juggler or a clown? How about a small scene from an afternoon outing, like a picnic basket on a blanket? Keep it uncomplicated.
3. Take the brush out of your paintbox and put it aside for now—you won't need it immediately. Paint by dipping the cotton swabs into the water and then into the selected paint. Start with light colors, like yellow, to create a "dotted line" outline for your planned picture. (NOTE: You may want to use the paint reference materials from Activity 56 here.) Some students may want to assign colors to areas of the picture before it is applied.
4. Using a combination of paint and paper dots, flesh out your composition in dots only. Take particular notice of how the darker shades of the dots will suggest volume. Unlike many mosaics, this painting should not appear to be flat. Seurat achieved space and mass with dots—so can we! Tweezers can help with paper dot application.
5. How do you know when you have pasted or painted your finishing dot? When you've gotten your point across! Sign your name—in dots, of course—and display.

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# Christina's World • Andrew Wyeth

**32" × 47" (81 cm × 119 cm), tempera, 1948. Collection, The Museum of Modern Art, New York.**

Do you have a good friend that you have known for a long time? Do you enjoy being together? Have you ever walked together through the woods or across a big open field? Maybe you chase each other through the grass. You probably walk and run many places outdoors.

Andrew Wyeth is an American painter. His father was an artist. Andrew was always interested in painting. He loved to paint in the old medium called egg tempera. Andrew lived in Maine. He painted the people and places he knew there. One day he visited a family named Olson and became friends with them. He visited them often on their farm. A special friendship developed between Christina Olson and Andrew.

Andrew painted Christina several times. Once, he was painting a picture of her in an upstairs room of the Olson's farmhouse. Andrew thought she had not seen his painting. But one day he found out that she had peeked at the painting. He saw marks in the dust of the floor. Christina had pulled herself up the stairs and across the floor to see the painting.

Andrew called this painting *Christina's World.* Christina could not walk or run across the field with her friend Andrew. A disease had taken away the strength in her legs. It would be pleasant for you or Andrew to walk across this quiet field to the buildings on the top of the hill. For Christina, however, it is a long and hard journey. She has to drag her body along with her arms. What is Andrew Wyeth telling us about Christina's world? How big is it? Is it like your world? Why or why not?

## A Child's Gallery

**This month, *SchoolArts* introduces a new department. Designed especially for children in the elementary grades, A Child's Gallery will show and discuss one work of art each time it appears. Questions and background information will help young students learn to think carefully about artwork.**

**Teachers can photocopy A Child's Gallery and distribute it to the class, or can use the questions, vocabulary and brief activity ideas as the foundation for a lesson plan.**

**H.T. Niceley is a professor at Carson-Newman College in Jefferson City, Tennessee, and a frequent contributor to *SchoolArts*.**

### A Painting or Drawing to Try

Think about one of your very good friends.

What is special about him or her?

What do you like to do together?

Make a picture showing your friend doing something which is special to him or her.

You may want to include yourself.

You may want to include only your friend.

Include the buildings or natural things that are around you when you and your friend do this favorite thing.

Tell other people about your friend and the picture you have made about him or her.

**Words to discuss:**

friendship
medium
tempera
artist
painting

**Key Concepts**

- The quality of natural or artificial light affects the colors we perceive.
- Artists may use color to create moods of excitement or calmness.
- The composition of a painting is based on relationships of the shapes and forms in the painting.
- An artist may use various principles of art – i.e., balance, variety, unity – in a composition to convey something about the subject of the work.
- An artist may create a composition which is very different from the original inspiration to convey personal interpretations of the subject.
- Understanding and appreciating a work of art depends upon the viewer's personal experience and knowledge.

**Andrew Wyeth**

Andrew Wyeth was born in Chadd's Ford, Pennsylvania in 1917. He had little formal schooling and studied art with his artist father, N.C. (Newell Convers) Wyeth, who was a well-known book illustrator and mural painter.

Wyeth gained his first general recognition in 1948 when *Christina's World* was exhibited at The Museum of Modern Art in New York City. He continued to paint in his own precise, very realistic style rather than adopting the artistic style of abstract expressionism which dominated the fifties. His paintings reveal an intensely personal and sometimes lonely point of view. The surface texture is hauntingly delicate yet powerful in mood. Wyeth worked in watercolor as well as the very traditional method of egg tempera. Especially notable are the special effects achieved with his dry-brush technique.

Wyeth's unique style has spawned divergent opinions about his art. Some see Wyeth as a great master painter. Others view his work as regional and even banal. The recent emergence of the many paintings of "Helga" augmented the discussion and controversy of Wyeth's work and his place in American art. Despite this controversy, Wyeth is established as one of America's foremost living artists.

*Wyeth in his studio, [illegible].*

**Suggested Activities**

• Ask the students to imagine they are outdoors. Encourage them to think about the differences between outdoors and indoors. Do they feel differently when outdoors? How? Why? Do things look different outdoors? How? Why? Outdoor light is very different from indoor light. How is it different? Why is it different? How are colors affected by the difference in light? Ask students how Wyeth has shown this special outdoor light on the earth, the buildings, and the figure of Christina. Ask them to look at the colors of their own clothing, then walk to the window or outside and see if the colors look different. How are they different?

• Wyeth has created a very special mood in this painting. Ask the students why they think he created this mood. How do they think the mood of the artist's friend is created in this painting? Ask the students to think of a special friend. What colors seem to relate to the general mood of that friend? How does the sky affect the mood in Wyeth's painting? Why did Wyeth use so much of the painting's area for the field? Ask students to create watercolor paintings with washes and dry-brush techniques to create large, quiet areas with textural detail, using Wyeth's field as their inspiration.

• Wyeth has created a simple yet powerful composition. Many principles of art are at work here. They are sometimes as subtle as his mood. Ask students to create, without objective images, a collage of colors which reveal the mood of a special friend. Ask students to consider the following in Wyeth's objective composition and in their own nonobjective compositions:

Unity. Squint your eyes and look at Wyeth's painting. You will see three darker areas (Christina's hair, the house and the barn) which form a triangle. These pull the composition together to unify it. Try to use this principle in your composition.

Balance. Notice how Wyeth balances the horizontal movement with the vertical sweep of Christina's figure. Try to balance verticals and horizontals in your composition.

Focus. Notice the main focus and the secondary focus in Wyeth's painting. The size, position and different color of Christina lead your eyes to her first. The house is a secondary focus because of its value contrast and its position in relation to the angular axis of Christina's figure. Try to create a primary and a secondary focus in your composition.

**References**

*Two Worlds of Andrew Wyeth: Kuerners and Olsons*. Eds. Katherine Stoddert and Joan K. Holt. New York: Metropolitan Museum of Art, 1976.

Video: "The Real World of Andrew Wyeth." Films For the Humanities, P.O. Box 2053, Princeton, NJ 08540.

*H.T. Niceley is a member of the department of art, Carson Newman College, Jefferson City, Tennessee.*

NORMAN ROCKWELL IS A MASTER OF THE ART OF ILLUSTRATION, an art that he helped transform as technical advances that occurred during his lifetime brought high-quality color reproduction to the newsstands of the world. It is almost impossible, however, to discuss him simply as an artist and innovator because, by some mysterious chemistry, the images he created have become part of the fabric of our popular culture. He held up a friendly mirror to the society he lived in, and Americans have looked into this glass and seen themselves as warm, decent, hard-working citizens of a country bountiful enough to accommodate their boundless optimism.

There are those who object that Rockwell's mirror is of the distorting variety, and this may be true; but it could be argued that exactly the same can be said of many of the masters of, for example, the Italian Renaissance. When Andrea Mantegna immortalized the Gonzaga family on the walls of the Ducal Palace in Mantua, he undoubtedly idealized his patrons, lending them a nobility that had as much to do with their aspirations as with the everyday realities of their existence. This is not to say that the Gonzagas' aspirations were unreal or absurd. They reflected the ideals of the day, and Mantegna had the ability to make these ideals a reality, if only in paint and plaster.

Norman Rockwell's patrons were the millions of Americans who subscribed to periodicals like *The Saturday Evening Post* or who bought them on the street corner, in drugstores and railroad stations. Their ideals were far removed from those that prevailed at the ducal court of Mantua during the latter half of the fifteenth century. Rockwell's patrons grew up with the Bill of Rights and a tradition of grass-roots democracy. They were nourished on Mark Twain, Horatio Alger and Will Rogers. Their heroic models were not taken from Virgil and Ovid; they were drawn from the ranks of their own contemporaries—men and women like Charles Lindbergh and Amelia Earhart, who seemed to represent both an adherence to traditional American values and the ability to confront the future without fear. It should be added that, while Rockwell's patrons welcomed the existence of these heroes, they did not see themselves as heroic except when heroism was forced upon them by circumstances. When this did occur, as during World War II, Rockwell rose to the occasion with works such as his version of "Rosie the Riveter," based on a pose from Michelangelo's Sistine Chapel ceiling, and his celebrated "The Four Freedoms"; but even at this time he was more at home with Willie Gillis, his everyman in uniform.

Ironically, Rockwell—in his own quiet way—became a hero of the American public. As Rockwell would be the first to point out, there is little of the conventionally heroic about him. A modest, retiring man, not given to grand gestures, he impressed himself on America's collective imagination by his stubborn adherence to the old values. His ability to relate these values to the events and circumstances of a rapidly changing world made him a special person—both hero and friend—to millions of his compatriots. Norman Rockwell provided a commodity that people could rely on. Throughout a long career he has given his patrons a sense of continuity.

His art itself has consistently been a fascinating blend of the old and the new. In one respect Rockwell has always been a thoroughgoing traditionalist, working at an easel in oils, watercolors and other tried-and-true mediums, yet he has had to remain conscious of the fact that his work is intended to be seen not as an original but as a reproduction. He does his work in a studio, but before it reaches the public it is processed by the camera and by modern, high-speed, four-color presses. An illustrator must, for example, be a master of scale. This cannot be achieved by merely increasing the size of the canvas. The commercial artist must work within the limitations of a given format. Most of Rockwell's *Saturday Evening Post* covers were painted on canvases several times larger than the magazine itself, and it was essential that he keep in mind how the image would work once it was reduced for the presses. This is a highly specialized skill. Reproduced in books, many of the masterpieces of the past lose much of their impact since they were conceived as paintings that would be seen in the original on a wall. The artist never had any reason to think about how they would appear on the printed page. For an illustrator, however, this is the primary consideration, and Rockwell's work actually gains in power when it is reduced to a magazine or book format. Rockwell is a skillful artist, in traditional terms, but beyond that he is one of the most inventive visual journalists of the twentieth century. His greatest talent has been for creating magazine covers that jump out from crowded news racks—an essentially modern skill. *The Saturday Evening Post*, for example, could automatically increase its print order by 250,000 copies when an issue had a cover by Rockwell.

There have, or course, been other artists who have mastered the same principles, but Rockwell has been unique in that he alone has managed to modify his skills, again and again, throughout a career that has spanned more than six decades. From the beginning he has managed to stay abreast of public taste, and his reputation rests not on a handful of masterpieces but on the accumulation of thousands of images that have impressed themselves on the minds of several generations of Americans.

Not all of these images are of equal quality. The masterpieces are there, sure enough, but just as important—given the character of Rockwell's career—is the fact of his astonishing consistency. The ability to produce high-quality work, month after month, year after year, decade after decade, is in itself an extraordinary gift. If we try to place ourselves in Rockwell's position we will see, I think, that he may well have gained as much satisfaction from some of his everyday assignments as from the more obvious triumphs. For him, small victories are just as significant as major breakthroughs, and finding a new twist to a traditional theme means just as much as the discovery of a new one. Imagine, for instance, having come up with an original idea for a Christmas cover every year for more than half a century.

Norman Rockwell created a world that, because of its traditional elements, seems familiar to all of us, yet is recognizably his and his alone. He is an American original who has left his mark not by effecting radical change but rather by giving old subjects his own, inimitable inflection. His career has been an ode to the ordinary, a triumph of common sense and understatement.

ALTERNATIVE DIRECTIONS:

STUDENT MATERIALS

paper and pencil

Picture of *The Winner* by Norman Rockwell

TEACHER MATERIALS

Norman Rockwell pictures and books of his life.

RELATED UNITS

English - creative writing

OTHER RESOURCES

Use sheet on "Cluster of Ideas"

VOCABULARY

Use words they brainstorm such as,

discipline
principal
assume
victory
tiles

untidy
appearance
bench
ajar

REVIEW QUESTIONS

Describe what you think has happened here. Give details and characters to your story.

Why do you think the girl is smiling?

Could this have really happened? Why?

RECOMMENDATIONS & COMMENTS:

22

## My Word Bank

STUDY THE ART WORK AND MAKE A LIST OF ALL THE WORDS YOU CAN THINK OF WHEN YOU LOOK AT THE PICTURE.

ARTIST ______________________________

PAINTING ______________________________ ____

| ING WORDS | COLOR WORDS | DISCRIBING WORDS |
|---|---|---|
| (verbs) | (adjectives) | (adjectives) |

| NAMES OF OBJECTS | PLACES | PEOPLE |
|---|---|---|
| (nouns) | (nouns) | (nouns) |

# Story Map

Title: ______________________________

Setting:

Characters: ______________________________

______________________________

______________________________

Problem:

Event 1: ______________________________

Event 2: ______________________________

Event 3: ______________________________

Event 4: ______________________________

Event 5: ______________________________

Solution:

4·15a STORY

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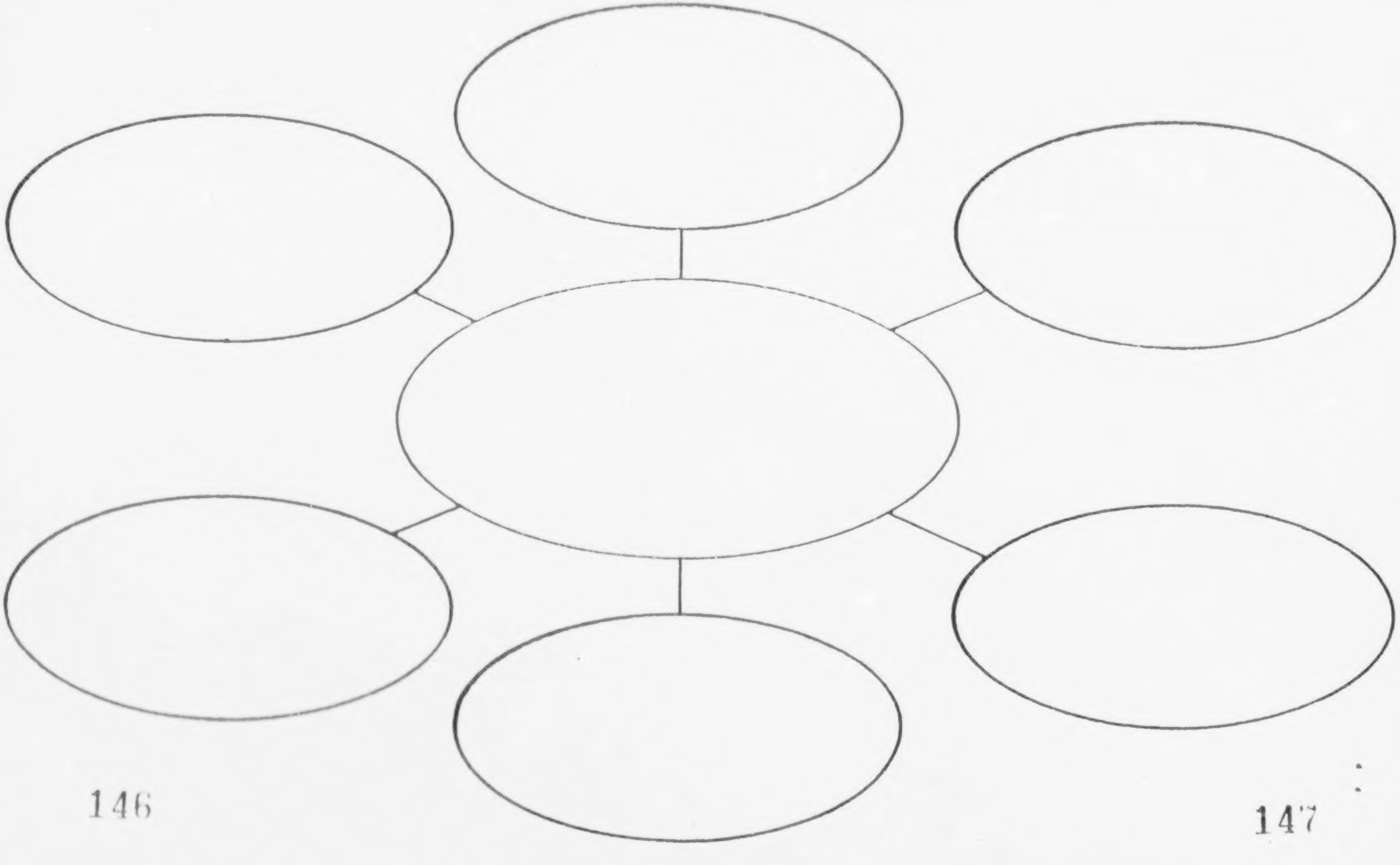
Name ______________________________

Skill: Pre-writing, Organizing Ideas

# Cluster of Ideas



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Teacher: For directions, see "Pre-writing" on inside back cover.

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## ART PROJECT THAT GIVES A STARS AFFECT

·Mix Epscm salt with water.  Experiment with the amounts of each you will need to get the effect you want.

·Sprinkle on black construction paper: lightly!

·Let set overnight or until dry.

·Examples: use with art work of planets, stars, snow etc.

·Suggestions:

Child chooses planet and draws it, cuts it out, and glues it on black paper with Epscm salt.

Staple half sheet of paper to the bottom where a child has written a post card to earth to tell what it is like on his/her planet.

**To Educators & Cultural Arts program organizers,**

I am writing to introduce three program opportunities which may be of interest to your school. These programs are especially relevant for the fourth grade and are designed to help students "catch" Nebraska information while we talk about creativity

*Program #1* A BOOKMAKING JOURNEY

Bring the process of creating a book to life! As the author, illustrator, and publisher of the book, "NEBRASKA FROM A TO Z", I have prepared a show-and-tell program which takes students on a bookmaking journey from conception through completion. *Why is the book the way it is? How was it planned? How was it put together?*

Program cost: $100

*Program #2* NEBRASKA THROUGH AN ARTIST'S EYES

Your students may live in Nebraska, but have they really seen it? This program and art demonstration shares the creative process behind a work of art. Your classroom will become my studio. After the pastel painting demonstration the students will create their own artwork, borrowing my NEBRASKAland Magazine collection as a resource. The class is helped to mount its own Nebraska exhibit.

Program cost: $100

*Program #3* NEBRASKA IN WORD & IMAGE

This interactive presentation blends history, writing and art. Discussion includes story-paintings of the Native Americans, the written legacy from journals and letters of the Oregon Trail immigrants, photographs of the pioneer settlement era, and a view of my visual journal of paintings documenting a particular site along the Platte River. After a pastel demonstration the class is helped to create its own Nebraska journal.

Program cost: $100

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*Program costs outside of Omaha:*

100 to 199 miles from Omaha = $125

200 to 399 miles from Omaha = $150

400 to 599 miles from Omaha = $225

600 miles and over = $250

For programs 25 miles or more from Omaha add mileage @ .21/mile round trip

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**Linda S. Meigs 5215 Jackson Omaha, NE 68106 phone (402) 551-1233**

NAME________________________DATE______________

PLACE AN X IN THE BOX ☐ AS YOU LOCATE THE EXAMPLES.

☐ **A PORTRAIT:** THIS WOULD SHOW A PERSON AS THE MOST IMPORTANT PART OF THE ART WORK.

☐ **A LANDSCAPE:** THIS WORK WOULD SHOW LAND, TREES, SKY, HILLS, AND PLACES.

☐ **A STILL LIFE.** OBJECTS OR THINGS ARRANGED FOR A DRAWING OR PAINTING.

☐ **ANOTHER CULTURE:** AN EXAMPLE OF ART THAT LOOKS AS IF IT IS FROM ANOTHER CULTURE, SUCH AS NATIVE AMERICAN OR AFRICAN.

☐ **NEGATIVE SPACES:** A WORK THAT DOES NOT HAVE ANY LONELY WHITE SPACES.

☐ **TORN PAPER COLLAGE:** AN ART WORK THAT WAS CREATED FROM TORN PAPER GLUED TO ANOTHER PAPER.

☐ **FIND A MASK.**

☐ **FIND A PAINTING THAT WAS CREATED FROM DIFFERENT PAINTS.** WHICH PAINT WAS USED? WATERCOLOR, TEMPERA, OR PAINT MADE FROM NATURAL MATERIALS? CIRCLE THE TYPE OF PAINT.

☐ **A BLUEPRINT:** A DRAWING THAT PORTRAYS A SCENE FROM A BIRD'S EYE VIEW.

☐ **VERTICAL LINE:** AN EXAMPLE OF ARTWORK THAT SHOWS MANY STRAIGHT LINES GOING UP AND DOWN.

☐ **HORIZONTAL LINE:** AN EXAMPLE OF ARTWORK THAT SHOWS MANY LINES GOING STRAIGHT ACROSS THE PAPER.

☐ **GEOMETRIC SHAPES:** AN EXAMPLE OF ART WORK THAT HAS TRIANGLES, CIRCLES, SQUARES, AND RECTANGLES.

☐ **ORGANIC SHAPES:** AN EXAMPLE OF ART WORK THAT HAS THINGS SEEN IN NATURE.

☐ **PRIMARY COLORS:** AN EXAMPLE WHERE THE PRIMARY COLORS WERE MIXED TO CREATE NEW COLORS.

☐ **SCULPTURE:** A THREE DIMENSIONAL FIGURE OR DESIGN, EITHER CARVED OR MOLDED.

**IF YOU CANNOT FIND AN EXAMPLE, CHECK WITH ANOTHER PERSON.**

****************************************************************************

MY FAVORITE PIECE OF ART WORK WAS DONE BY

______________________________. IT IS AN EXAMPLE OF

______________________________ (CHOOSE ONE OF THE ABOVE

ELEMENTS OF ART.)

I LIKED IT BECAUSE :

________________________________________________________________

________________________________________________________________

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## SURVEY OF ART PERIODS AND STYLES*
from History of Art (Janson, 1986)

| PERIOD | TIME |
|---|---|
| ANCIENT ART | 7000BC - 500AD |
| Prehistoric | 7000-3500BC |
| Egyptian | 5000-520 BC |
| Near East | 3500-1000BC |
| Aegean | 1000BC-650 AD |
| Greek | 800-120 BC |
| Etruscan | 700-220 BC |
| Roman | 500BC-320 AD |
| Byzantine | 500-750 AD |
| THE MIDDLE AGES | 600-1400 |
| Islamic | 630-1650 |
| Early Medieval | 520-1020 |
| Romanesque | 1050-1200 |
| Gothic | 1150-1470 |
| THE RENAISSANCE | 1300-1750 |
| Late Gothic | 1300-1500 |
| Early Renaissance | 1420-1500 |
| High Renaissance | 1500-1520 |
| Northern Renaissance | 1500-1600 |
| Mannerism | 1530-1600 |
| BAROQUE PERIOD | 1600-1800 |
| Italy, Austria & Germany | 1600-1770 |
| Flanders, Holland & Spain | 1610-1700 |
| France & England | 1600-1800 |

| PERIOD | TIME |
|---|---|
| THE MODERN WORLD | 1750 - Present |
| Neoclassicism & Romanticism | 1740-1880 |
| Realism | 1840-1900 |
| Impressionism | 1860-1910 |
| Post-Impressionism | 1875-1915 |
| Cubism & Futurism | 1901-1940 |
| Fauvism & Expressionism | 1903-1937 |
| Ash Can School | 1905-1914 |
| Constructivism | 1912-1940 |
| Surrealism, Fantasy & Expressionism | 1915- |
| Realism & Abstraction | 1920-1950 |
| Abstract Expressionism | 1945-1960 |
| Pop Art | 1950-1960 |
| Op Art | 1955-1972 |
| Color Field Painting | 1962- |
| Photorealism | 1968- |

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Dates given are approximations; refer to text for complete data. (Janson, H.W., History of Art, 3rd ed., Prentice-Hall, 1986)

Compiled by Lila Crespin,
Classroom Demonstration Consultant

### ART PRINTS AVAILABLE THROUGH ESU #3

| | | |
|---|---|---|
| Marilyn Monroe | 1962 | Andy Warhol |
| Femme Au Chapeau | 1969 | Roy Lichtenstein |
| Three Flags | 1958 | Jasper Johns |
| Girl With Flowers | 1910 | Odilon Redon |
| Salmone's Dance | 1876 | Gustave Moreau |
| Women, Bird, and Star | 1942 | Joan Miro |
| The Strange Mask | late 1800s | James Ensor |
| Trains du Soir | 1957 | Paul Delvaurx |
| Configuration | 1927-28 | Jean (Hans) Arp |
| Beatrice Addressing Dante | 1827-27 | William Blake |
| The Broken Bridge and the Dream | 1945 | Salvador Dali |
| Maelstrom | 1960 | Salvador Dali |
| Figure Five in Gold | 1928 | Charles Demuth |
| Combination Concrete | 1958 | Stuart Davis |
| The Empire of Lights | 1950 | Rene Magritte |
| The Return | 1940 | Rene Magritte |
| Le Mariage du Minuit | | Rene Magritte |
| Tree | | Bob Thompson |
| Mural | 1950 | Jackson Pollock |
| Fishbone Flower | 1926 | Max Ernst |
| Madonna | 1895 | Edvard Munch |
| Rebus | 1955 | Robert Rauschenberg |
| Still Life with Masks | early 1900 | James Ensor |
| The Acrobat | 1930 | Marc Chagall |
| La Belle Jardiniere | 1939 | Paul Klee |
| Cyclist | 1941 | Richard Lindner |
| Orange and Yellow | 1956 | Mark Rothko |
| Blue Atmosphere | 1963 | Helen Frankenthaler |
| Mallarme's Swan | 1961 | Robert Motherwell |
| Water of Flowery Mill | 1944 | Arshile Gorky |
| Song of Nightingale | 1964 | Hans Hofmann |
| Brink | 1959 | Adolph Gottlieb |

# Narrative

Do you like this work of art? Why or why not?

What is the story that you see in this work of art? How do the colors help to tell this story?

In the story that you see, who or what do you think is the most important figure, shape, or object? What makes you think so?

What do you think will happen next in this work of art?

Does anything you see happening in this work of art remind you of your own life story---or of another story you know?

Is the story that you see in this work of art a true story? Where do you think the story comes from?

What emotions seem to be expressed in this story? What makes you think so?

What can you tell from this work of art about the story of the person who made it, or the time or place in which he or she lived?

Reprint from: Project MUSE, 1995, Harvard Project Zero

# Logical/Quantitative

Do you like this work of art? Why or why not? If you were a color in this work of art, what color would you be? Why?

What color do you see the most of in this work of art? What color do you see the least of in this work of art?

Which object or shape did you see first in this work of art? Why do you think this is the first thing that you noticed?

Look at what is happening in this work of art. Are things moving quickly or slowly? How can you tell?

Is this work of art older or younger than you? How can you tell?

Make an argument for why this work of art is true to life. Make an agrument for why it is not.

Find a hidden idea or emotion in this work of art. What is it and what clues helped you find it?

If you wanted to know how the artist made this work of art, what questions would you ask?

Do you think this art object is valuable. What makes it seem more or less valuable?

Take a look at the title of this work of art. Does knowing the title change your understanding or appreciation of this work of art? How?

Reprint from: Project MUSE, 1995, Harvard Project Zero

# Experiential

## Looking at a work of art

Do you like this work of art? Why or why?

If you were a color in this work of art, what color would you be? Why?

Turn your back to this work of art. Try to draw the objects or shapes that you remember most clearly. Why do you think you remembered what you did?

Take a look at what is happening in this work of art. Discuss what you think might happen next.

Is there something that has happened in your own life that this work of art makes you think of? Draw a picture of that experience.

Is this work of art is the artist's half of a conversation with you, what do you say back to the artist?

Take a look at the title of this work of art. Write a poem that would have the same title.

Look at this work carefully. Make two lists of descriptive words to communicate your thoughts and feelings about this picture. Describe what you see. Be factual. Do not interpret. Now describe how you feel about what you see.

Reprint from: Project MUSE 1995. Harvard Project Zero

# Aesthetic

Look at the colors in this work of art, which one did you see first? Was color the first thing that you noticed? What else caught your eye?

Take turns describing the lines and shapes that you see in this work of art. (For example: "I see a thin curving line." "I see a heavy square.")

Do you see movement in this work of art or does it seem still? Do the colors, lines, and shapes make it seem that way? How?

What makes this work of art look real to you? What makes it look unreal?

Does this work of art express an idea or an emotion? Do the colors, lines, shapes, and movement help make that happen? How?

In making this work of art, what materials and/or tools do you think the artist used? What problems might the artist have faced along the way?

Think of a title for this work of art that is based on what you have noticed so far (colors, lines, shapes, textures, materials, or tools). Then take a look at the actual title of this work. On what do you think that title was based?

Reprint from: Project MUSE, 1995, Harvard Project Zero

# Foundational

Take a look at the colors in this work of art. Why do you think these colors were used? Do colors have meaning?

What do you see in the work of art in front of you? Do you think everyone sees what you see?

Is what you see in this work of art beautiful? Is it still art if it is not beautiful or it causes you to feel uneasy?

Does this work of art speak to you? Is art a language? What is said through art that cannot be said through words?

Do you think this work of art is real?

Does this work of art express emotion? Do you think that art needs to express emotion? Whose emotion does art express?

Why do you think the artist made this work of art? Why do artists make art?

Look at the title work of art. Why do you think it has this title? Should works of art have titles?

## PRAIRIE VISIONS PROCESS/CONTENT DIAGRAM

### Inquiry into Visual Arts

| | SELECTION | DESCRIPTION AND ANALYSIS | INTERPRETATION | EVALUATION | CONNECTIONS |
|---|---|---|---|---|---|
| CULTURAL/ HISTORICAL APPROACH | What am I going to choose to study? | What does the form of this work say about its context? | What did it mean in its time and culture? | Why is this work important? | What connections can I make to other times, places, and cultures? |
| CRITICAL APPROACH | Is this interesting to me? | What are the elements and content of the work? | How am I reacting to this and why? | How good do I think this is? | What connections can I make to other experiences? |
| AESTHETIC APPROACH | Is this art? | What are the ways we can approach art? | How does art make meaning? | Is this good? | How does art relate to life? |
| TECHNICAL AND CREATIVE APPROACH | What decisions am I making? | What am I creating? | What am I trying to say? | Does this work? | What connections can I make to my art and why? |

NAME______________________________DATE________________

Art Assessment of Art Lesson:____________________________

Activity to follow the art making session

1. As you look at your work write about those things that, in your opinion, are most successful.

2. Write down the ways in which your art work tells what you were trying to say.

3. What decisions did you have to make?

4. Did you like the medium? Why or why not?

**Choose a piece of art from your portfolio which you feel is your best. Which project is it? Give 2 reasons why you feel this project is successful.**

Project: ______________________

**Choose the piece of work which you feel i your least successful. If you could remake this project how would you change it? Describe 2 things that you would do differently.**

Project: ______________________

In what ways, if any, have your studies of other artists in other cultures or time periods influenced divisions you have made in your own work?

One thing I learned from these art experiences is:

# Appendix D:

## Sustainability Planning Report

## The Community Discovered Project: Constructing a Blueprint for the Future

At the conclusion of the Community Discovered project's advisory board meeting (April. 1997). it became evident that further opportunities to reflect upon and evaluate project accomplishments. strengths. obstacles. and critical success factors for the future would be beneficial. The project director then worked with the evaluation team and an external facilitator to plan a series of invited meetings for representatives from among each participant/partner group (e.g. teachers. arts and cultural institutions. site coordinators. K-12 and higher education administrators. business representatives. etc.) to meet this expressed need.

The meetings were approached from a constructivist context – to identify and agree upon a set of common beliefs about the guiding principles and desired outcomes of the project – and to identify strategies for ensuring sustainability and scaleability befitting a national challenge grant program. The overarching goal for this process was to gain a reaffirmation. among all project partners. to continue collaboration and support for this important initiative based on a shared set of beliefs and strategies for the future.

### Developing Specifications for Success

In preparation for the meeting. project administrators. evaluation team members and the external facilitator reviewed and assessed feedback regarding Year One activities from among advisory team members. other project partners. and school-based participants. In addition to input collected during the spring advisory meeting. this also included online comments and belief statements which teachers were requested to contribute to the Community Discovered Web site.

As a result of this assessment. three needs and attendant goals were identified for the series of meetings. First. it was affirmed that all project partners and participants need to reach consensus on a common set of beliefs regarding the four major components of the Community Discovered initiative (i.e. the visual and performing arts as a core subject area. the integration of the arts within interdisciplinary curricular approaches. the constructivist framework for teaching and learning. and the integration of technology with arts-based content and practice). A goal was thus established for participants to develop and agree upon a set of belief statements for each of the above-mentioned components.

Second. there appeared to be a need to clarify and provide some guidance regarding the expectations. role and responsibilities of key project partners and participants (i.e. museums. other arts centers. businesses. school administrators. teachers). This would again require consensus about anticipated outcomes among the above players as well as students. parents. and the community at large. Once outcomes were defined. the participants would need to address strategies for working together to achieve this.

Finally. in response to a key project goal. the challenge of sustainability and scaleability needed to be addressed. Participants would be asked to develop strategies for documenting and sharing project accomplishments and processes that would be helpful to colleagues in Nebraska and nationally. In addition. further strategies should be defined for ensuring long-term growth and support for the Community Discovered initiative.

### Constructing the Plan

#### Meeting #1

The initial meeting (July 24) was limited to a small group of individuals representing a cross-section of partners as well as issues addressed by the project. In addition to Community

Discovered staff and evaluation team members. the group included representatives from a museum partner. school district. the state department of education. and a scholar on constructivist theory (see addendum ___ for participant list and meeting agenda). The external facilitator developed the agenda and managed the meeting with the assistance of the project director and a member of the evaluation team (who also served as a co-facilitator for key discussion period during both meetings).

All participants were sent a packet of articles which they were asked to read in advance of the meeting. The readings included journal articles and other writings that pertained to one or more of key project components and issues (see addendum ___ for a list of the readings sent to participants).

The agenda included a warm-up exercise during which each participant was randomly provided the name of an arts modality (e.g. modern dance. symphony. opera. theater. etc.) and asked to use it as a metaphor to describe his/her role in the Community Discovered project. Following a presentation of meeting goals and objectives by the facilitator. the project director and lead evaluator provided a brief status report regarding project accomplishments and evaluation activities.

Pre-assigned groups then worked together to draft an initial set of belief statements about one of the four key project cornerstones (i.e. the arts as core. interdisciplinary approach. constructivist framework. integration of arts and technology). The groups were asked to draw upon the readings. as well as their own knowledge and experience with the project. Each group then presented their draft statements and received further suggestions from the larger group – the results of which were typed and distributed to all participants over the lunch break.

The afternoon was devoted to the identification of issues and challenges in ensuring that project activities would embrace the aforementioned beliefs – and to the development of strategies for partners and participants to meet such challenges. Participants were divided into two groups for the afternoon session and were asked to report back using a graphical representation to summarize their discussion.

At the conclusion of the July 24 meeting. participants indicated that the meeting had been productive and met its goals. They recommended that a similar agenda be constructed for a second meeting to include representatives from all key partner groups.

Meeting #2

The second meeting (September 5) included teachers. administrators and site coordinators from participating schools. as well as museum and other cultural partners. business partners. university administrators. and project staff and evaluators (see addendum ___ for agenda and participant list). As a warm-up activity for this meeting. participants were asked to divide themselves into groups (about six persons in each) and create a multi-media mural representing the meaning of "community" as related to the "Community Discovered" project. Each group then presented its work to the larger group. The murals emphasized diversity. interconnectedness. and the capabilities of communities to build upon their unique strengths and resources.

The ArtsEdTech videotape was shown prior to small group break-out sessions to further develop and refine the belief statements drafted from the July 24 meeting. The videotape. developed in conjunction with a national conference for leaders and resource people involved with the arts. education and technology. provides examples of the integration of technology for learning and teaching in. through. and about the arts.

Four groups were pre-assigned to ensure that each included representation from the key partners and participating schools. Each group was asked to further develop and/or refine the draft belief statements for one of the four cornerstones. Following the report-backs to the larger groups, the revised belief statements were typed and distributed to participants following the lunch break. Prior to lunch, the project director and lead evaluator provided a brief project status report as well as issues and challenges for the group to address during the afternoon sessions. They indicated that after 18 months, there is greater insight among all partners and participants about the project's four cornerstones, and a solid foundation for expanding partnerships and developing new resources. A primary concern is sustainability of the project beyond the current grant cycle, which will be completed in the year 2000.

The evaluator discussed a survey to be distributed to all partners in September that would seek input regarding project sustainability and scaleability. The evaluation team will be evaluating curriculum units and the teachers who created them regarding their consistency with the belief statements and objectives under the project's cornerstones.

Each of the four groups were asked to devote the afternoon break-out session to defining strategies that would respond to the following questions: 1) What should be the results of the participation of the key partners in this project in terms of impact on: students, teachers, cultural institutions, higher education, business partners; 2) What kinds of strategies should be in place to accomplish the outcomes and expectations of all partners (i.e. opportunities for professional development, collaborative planning, interactive communications, reflection and evaluation); 3) How can we best document and share the project accomplishments and lessons learned (locally and nationally). This was followed by a large group report-back session, during which the co-facilitators helped to identify key conclusions and recommendations.

Finally, participants were asked to group themselves according to similar job responsibility (e.g. teachers, museum staff, other arts staff, school administrators, business professionals, etc.) and to develop specific strategies that would comprise an action plan for their future participation in the project (based upon the information and recommendations presented earlier in this meeting).

A Blueprint for the Future

The meetings helped Community Discovered staff and evaluators gain a clearer sense of accomplishment, needs, and steps to be taken in order to ensure long-term success for the project. Core project partners and participants have a clearer sense of respective role and responsibilities and have reaffirmed their commitment to the initiative. The conclusions and recommendations from the meetings are presented below and should guide project planning for the future.

The Results

Response to question #1: What should be the results of the participation of the key partners in this project in terms of impact on -- students, teachers, cultural institutions, higher education, business partners?

Students will:

- feel successful in executing a higher level of thinking skills and will have the ability to construct knowledge
- more actively engage in and more responsible for learning
- use appropriate language and vocabulary to communicate about their learning

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Teachers will:

- incorporate a constructivist approach to their own learning and teaching that serves as an effective "model" of learning for their students
- develop a greater knowledge and understanding of the arts and their integration with other disciplines
- participate as full partners within the Community Discovered project that results in a sense of belonging and empowerment necessary to engage in effective mentoring and collaboration with their peers

Cultural Institutions will:

- expand and/or refocus their education programming to develop teaching tools and resources that are of greater relevance to the constructivist teaching and learning process
- work more closely with teachers in the development of educational opportunities and resources
- refocus and expand their outreach activities to more effectively engage all members of the community in arts and cultural programs and services

Higher Education Institutions will:

- develop strategies for providing resources and services to K-12 teachers and students that enhance the constructivist approach as well as other project cornerstones
- collaborate with cultural institutions and school districts to provide professional development opportunities for teachers as well as distance learning opportunities and online resources for students
- increase interactive planning and communications with K-12 schools through technology and other avenues
- identify and link teacher preparation. content areas and instruction with K-12 subject area content taught by Community Discovered project participants

Business Partners will:

- focus resources and strategies to help teachers and students meet project objectives in conjunction with the four cornerstones
- assist with promoting the goals and outcomes of the project as a successful model for strengthening partnerships between the business community and schools
- share human resources by empowering employees to participate in the project where appropriate
- actively collaborate with the project when opportunities are available
- provide feedback to schools when invited to do so
- take part in open communication with the project
- develop Web sites containing relevant information of community interest
- sponsor a Community Discovered statewide awards program

Parents and the Larger Community will:

- better understand and support the goals and beliefs underlying the project's four cornerstones
- increase their participation in and support for project activities
- increase their participation (and the participation of their children) in the community's arts and cultural events and opportunities

The Nebraska Department of Education will:

- assist all project partners to understand how the Community Discovered project is consonant with new approaches to teaching and learning in the state and nationally

## Constructing the Model

Response to question #2: What kinds of strategies should be in place to accomplish the outcomes and expectations of all partners (i.e. opportunities for professional development, collaborative planning, interactive communications, reflection and evaluation)?

### DESIGN

This project represents a unique and challenging initiative that focuses on innovation and specific approaches for transforming teaching and learning that involves key stakeholders throughout the community. It is important that all participants understand and agree upon the following guiding principles and expectations of The Community Discovered project.

1. Well-defined Core Components (the "four cornerstones")

   The Community Discovered project was designed to transform K-12 education by integrating the arts, technology, and community resources within a constructivist framework

   a) the visual and performing arts comprise a core subject area in the K-12 curriculum
   b) the arts should be included as part of interdisciplinary curricular approaches
   c) teaching and learning is best accomplished through a constructivist approach
   d) technology can be effectively integrated with arts-based content and practice

2. Consensus on Expected Outcomes (Belief Statements)

   A set of belief statements was developed to further define each of the (above) project cornerstones, as follows:

   a) We believe that to teach and learn through the visual and performing arts:

   - promotes greater understanding of the human experience
   - integrates and transcends subjects and disciplines
   - is an essential part of the core education program for all students
   - fosters creative and critical thinking, self-discipline, and lifelong learning
   - helps people understand and celebrate themselves and others in a community without boundaries
   - provides a powerful means for self-expression and communication among individuals, generations, and cultures

- includes dance. music. theater. and the visual arts
- encompasses process. performance/production. criticism and aesthetics. including historical and culturally diverse populations

b) We believe that to teach and learn from an interdisciplinary approach. educators should be encouraged to:

- make the world relevant by interconnecting and interrelating a variety of disciplines and learning
- offer multiple lenses from which to view the world of knowledge
- construct a complex but meaningful knowledge base that accommodates diverse viewpoints for managing life's problems and issues
- preserve the integrity of the disciplines

c) We believe that to teach and learn from a constructivist framework means:

- through inquiry. exploration. and discovery. students will acquire basic skills and higher-order thinking skills. construct meaning. and open corridors to new fields of inquiry and knowledge
- teachers and students will develop an active partnership and collaboration that is dedicated to learning in and beyond the classroom

d) We believe that teaching and learning through the application and integration of technology:

- adds a dimension to learning. with its own unique skill set
- empowers teachers and students to move forward creatively
- provides equality and freedom of discovery
- fosters the responsibility to stay on course
- enables wide-ranging inquiry-based educational travels
- promotes global interactive relationships for research. sharing. creating and assessing
- requires continuing maintenance. fine-tuning. and investment
- supports the mission of education reform for transforming teaching and learning to prepare students for the 21st century

3. Collaborative Planning

Collaboration is achieved only when participants:

- share common beliefs and mutual goals
- develop and exemplify mutual trust
- pool resources
- differentiate responsibilities according to participants' varied expertise
- demonstrate commitment to the ongoing communication and time needed to plan jointly and continually monitor progress as well as participants' perceptions

- build upon data-informed decision making and continuous evaluation
- relinquish personal control in order to share in the ownership of the process and outcomes

## TOOLS and RESOURCES

The success of the Community Discovered project depends upon the active participation of a wide range of community-based partners and their contribution of resources in support of project goals and objectives. Human resources and particularly the empowerment of individuals and organizations to fully participate in this type of initiative are as important as equipment. supplies and other physical resources.

### 1. Mix of Community-based Partners

- every effort should be made to be inclusive of community members who have a stake in the education of young people (e.g. parents. businesses. other organizations providing human services)
- higher education faculty and students should be encouraged to participate in project planning and activities. and particularly in direct partnerships with K-12 teachers and students
- businesses should be encouraged to actively participate in identifying unique and effective ways to use their products. services. and/or expertise to best meet project goals and objectives

### 2. Well-defined Role and Responsibilities of Partners

- each partner should understand (as an individual or as an organization) what resources (human and otherwise) are best-suited for the project within the context of the project design
- each partner should plan closely with project administrators and project partners to select and/or tailor resources that best meet project needs
- project staff should develop and maintain clear communications between and among staff and partners
- project staff should ensure that project planning activities are inclusive (i.e. all partners are invited and enabled to participate) whenever possible
- project staff should be able to explicate the role and responsibilities of each partner and should provide public recognition for accomplishments and contributions of partners when appropriate

### 3. Empowerment

- teachers should have greater access to user-friendly technology-based tools and resources. as well as adequate time for planning and professional development. and the support of administrators to empower them as full partners in this initiative
- administrators should be encouraged to work more directly with teachers and other project partners as facilitators and human resources (i.e. beyond traditional managerial roles)

4. Professional Development for All Partners

- all project partners should have adequate professional development experiences to ensure basic knowledge and understanding of each of the four cornerstones as framed by the belief statements
- all project partners should have ongoing opportunities to learn the process of constructivist and interdisciplinary teaching and learning, as well as strategies for working together (e.g. modeling, peer coaching, etc.)
- higher education faculty and facilities should play a major role in providing professional development opportunities (including the use of technology for virtual in-service opportunities)
- virtual institutes and classes should be made available to Community Discovered teachers and other partners

5. Interactive Communications Opportunities

- project staff should ensure that adequate, easily accessible, and user friendly online communications facilities are available to participants and enriched through frequent input by participating cultural institutions, business partners, and other resources of interest to teachers and students -- such opportunities are critical to empowering the contributions of all project participants and to ensuring collaborative planning
- interactive communications opportunities should include video conferencing, as well as virtual and real-time focus groups surrounding instructional problems/issues and theme-oriented curriculum development
- interactive communications opportunities should also include online facilities for showcasing the accomplishments of Community Discovered teachers and students, as well as highlighting the successes of programs in other parts of the nation that also embrace some or all of the project's cornerstones
- project staff should develop a quarterly newsletter that enables project participants to share ideas, events, and accomplishment
- an online interactive gallery should be established for purposes of showcasing the work of students and teachers participating in the Community Discovered project

## MAINTENANCE

Sustainability and scaleability of The Community Discovered project will depend upon ongoing and effective evaluation of accomplishments and impact, as well as successful strategies for using this evidence to ensure long-term funding support.

### Reflection and Evaluation

- teachers' and other participants' online requests for help are as important as online sharing of information and accomplishments -- an online help-desk should be staffed and available for all project participants to ensure ongoing interactive communications

- teachers want to have input from other teachers (i.e. peer review) as well as project partners regarding unit plans, activities, and resources which they developed as part of the Community Discovered project
- similar meetings (as those described herein) to facilitate evaluative feedback and problem-solving should be held for project participants on a regular basis – activities should be evaluated in terms of whether they meet project goals
- project partners should have an ongoing dialogue regarding the definition and expectations for "meaning" in the project's mission: "The Community Discovered: The Search for Meaning"

Funding Support

- Encourage additional business partners as well as cultural organizations and other community organizations to participate in the project
- Seek the long-term commitment of support and resources from participating school districts

Showcasing the Model

Response to question #3: How can we best document and share the project accomplishments and lessons learned (locally and nationally)?

Participants suggested the following strategies:

- Use mentors from local communities as well as nationally to lend their voice of support via print and online professional articles, television news clips, and personal appearances at project events
- Videotape project activities in the schools and community and make available to project staff to be used as part of project documentation and promotion (including the development of CD-ROM, videotapes, presentations at state and national conferences) – also invite local media contacts to videotape or write about local project activities
- Showcase the accomplishments of students and teachers participating in the project whenever possible (i.e. through scheduled open houses and events in schools and community centers, as well as through special events and exhibitions developed for this purpose)
- Plan and implement a statewide arts-technology (Community Discovered) day

Additional time should be spent (i.e. should be a major agenda item for the next partners meeting) on how the project accomplishments could best be documented and shared.

SUMMARY

There were many commonalties from among the meeting participants regarding the above recommendations. The need for ongoing collaboration and interactive communications was a predominant focus of discussion and identified as critical success factors for the project. All partners were grateful to be part of the dialogue and willingly set aside the time to participate in the day-long meeting. Partners indicated they would welcome additional opportunities to collaborate and be part of problem solving sessions.

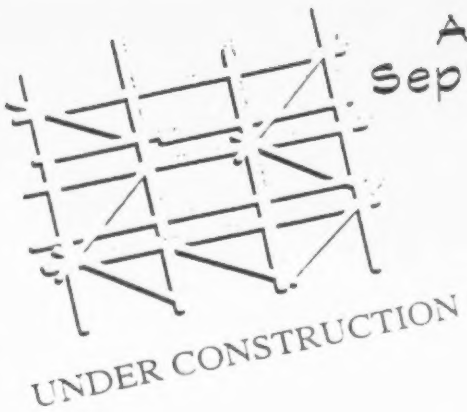
All agreed that everyone participating in The Community Discovered project benefits from the visual and performing arts. The arts are at the core of the project and should continue to be the driving force in the "search for meaning" part of The Community Discovered initiative.

Participants also identified the need to expand and enhance wide ranging professional development opportunities for teachers and partners, as well as distance learning opportunities and online resources for students. Such opportunities should focus on making connections through the constructivist approach; learning new vocabulary, knowledge, and understanding related to the visual and performing arts; and, becoming adept in accessing and using technology-based tools and resources.

Participants emphasized the need to identify and pursue public relations opportunities that exist within the project, including opportunities to share project accomplishments locally and nationally. Project staff and participants should document and showcase innovative instructional strategies, tools and resources, as well as the work of their students, not only to validate their participation in the project, but as a means of celebrating their achievement.

The overall benefits of the project will be reinforced through ongoing evaluation and reflection that includes the identification of areas where improvement is needed.

Finally, it is clearly evident that all partners want to continue to develop a sense of identify and empowerment through continued dialogue and interaction. It is in this way that the broader sense of community and the search for meaning can be realized.



# Agenda
# September 5
# 1997

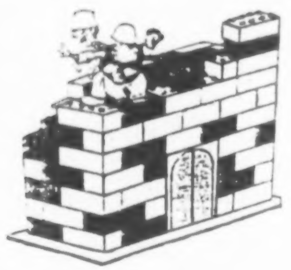
9 - 10:15 Assembling the Crew
(Arts Activity)

10:15 - 10:30 Rolling Out the Blue Prints
(Introductions & Meeting Goals)

10:30 - 11:00 Model Communities (ArtsEdTech Video)

11:00 - 12:00 Laying the Foundation
(Belief Statements)

12:00 - 12:30 Inspecting the Site
(Project Update-Kathy; Evaluation-Neal;
Defining the Model, the Process,
and Next Steps in the Process -
Scott and Joan)



12:30 - 2:30 Putting It All Together
Grab Your Lunch Bucket (Working Lunch)

2:30 - 3:30 Trade Talk
(Alike Groups)

3 - 4 Open Houses
(Group Summaries)

# Appendix E:

## Private School Accessibility Plan

# Plan of Action:
# Private School Accessibility

In an effort to address the issue of providing accessibility of private and parochial schools to the resources of Community Discovered. each Site Coordinator in Lexington, Grand Island. Winnebago and Omaha, has been asked to develop a list of those schools in each of their geographic areas.(enclosed). This list will be loaded into a data base and the CD office will provide the following information to each school:

- A letter of introduction from the Project Director which will invite each school to visit out website, attend staff development sessions when space exists and share developed curricula.

- A CD grant abstract (enclosed)

- A CD brochure with website address (enclosed)

- A copy of the CD quarterly Newsletter "COLLAGE"

- Access to a calendar of events on our websites that will be systematically updated.

In addition as this relationship might develop, teachers in these schools will be asked to use the unit plans available and provide the CD office and the evaluation team with input.

# The Community Discovered:
## *The Search for Meaning*
## *Through the Integration of Art and Technology in K-12 Education*

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## PROJECT ABSTRACT

Mission: ***To prepare students to become lifelong learners, creative problem solvers, and successful communicators who are prepared to live and work in today's technological society.***

***The Community Discovered*** is a five-year project that links technology and the arts with other subject areas to transform the education of K-12 students. The focus of this project is to develop constructivist curriculum models of engaged student learning using technology and the resources of the Internet. Conducted by Westside Community Schools in Omaha, Nebraska, *The Community Discovered* project builds upon and extends the impact of the Art and Technology Integration (ATI) Project, conducted by Westside and the Grand Island Public Schools. The ATI project received a two-year grant from the Excellence in Education Council, funded by Nebraska state lottery proceeds.

***The Community Discovered*** expands on the mission of Prairie Visions: The Nebraska Consortium for Discipline-Based Art Education, at the Nebraska Department of Education. Prairie Visions is a consortium of nearly 100 Nebraska school districts, the Nebraska Department of Education, the Nebraska University system, three Nebraska art museums, and other arts and education agencies. Prairie Visions is sponsored by the Nebraska Department of Education, the Getty Education Institute for the Arts, and the Nebraska Art Teachers Association.

Nine Nebraska school districts will participate in a full range of project activities. Four districts were selected initially. In addition to Westside Community Schools, these include Grand Island Public Schools, Winnebago Public Schools, and Lexington Public Schools. Omaha Public Schools was added during the second year. Four additional schools districts that serve a high percentage of rural and/or urban disadvantaged students will be selected to directly participate. Educators across the U.S. will be able to access project resources and receive assistance in using them through the Internet. Consortium partners include: three state art museums — the Joslyn Art Museum (Omaha, NE), the Sheldon Memorial Art Gallery and Sculpture Garden, (Lincoln, NE), and the Museum of Nebraska Art (Kearney, NE) — working collaboratively with the National Museum of American Art (Washington, D.C), the Getty Education Institute for the Arts (Los Angeles), and the Kennedy Center for Performing Arts (Washington, D.C). These museums provide a rich resource for educators to access and incorporate into their curricula.

***The Community Discovered*** project has five goals:

1) to enable students to achieve high academic standards in core subject areas:
2) to provide students and educators equity in access to information and museum resources at the state and national levels;
3) to enable educators to effectively use appropriate technologies for constructivist teaching and learning;
4) to enable educators to implement effective curricula incorporating the arts and technology in core subject areas;
5) to create a national network of educators to support the development and implementation of appropriate learning strategies integrating technology, and the arts with other core subject areas.

Five related activities are designed to enable educators to participate in a variety of ways:

1) The Electronic Museum in the Classroom: Resources from the museums, coupled with information about each work and model curricula using the works, will be made available through the Internet.
2) Computer-Based Educational Strategies: Educators and students will use electronic portfolios to record progress. These portfolios will constitute a portion of the project evaluation that will be developed as a portfolio of indicators examining the effectiveness of the curricular units as well as the overall impact of the project. Technology support staff from the Educational Service Units and private industries will provide training and assistance on the use of various software packages and network applications.
3) Professional Development and Support for Educators: The project will enable selected educators to participate in an intensive summer institute program conducted by Prairie Visions, the National Museum of American Art, and the Kennedy Center. Additional staff development will be ongoing throughout the academic year. The staff development focus addresses four areas essential to the success of the project: 1) to prepare educators to integrate the arts across the curricula; 2) to prepare educators to integrate technology into the teaching-learning environment as a vehicle for enhancing the educational experiences of all children and promoting critical thinking and problem solving in students: 3) the adoption of the constructivist approach to teaching and learning; and 4) to prepare educators to effectively engage in interdisciplinary planning and instruction consistent with a constructivist approach to education.
4) Integrated Curriculum, Instruction and Assessment Strategies: Educators will develop curriculum units using Internet-based resources, art resources, and multi-media components that engage students in self-directed problem solving and discovery. Students will be actively engaged in the learning process utilizing collaborative groups and the technology resources to explore subjects in greater depth and complexity. Site-based coordinators will provide ongoing assistance as teachers design and

[illegible]

*[illegible] become lifelo[illegible]*
*creative probl[illegible]*
*and successful co[illegible]*
*who are prepared to [illegible] work*
*in today's technological society.*

[illegible] Discovered is a five-year project that links technology and [illegible] with other subject areas to transform the education of K-12 students. The focus of this project is to develop constructivist curriculum models [illegible] engaged student learning using technology and the resources of the Internet.

## The Community Discovere[illegible] Goals:

- To enable students to achieve high academic standa[illegible]reas;
- To provide students and educators equity in access [illegible] museum resources at the state and national levels;
- To enable educators to effectively use appropriate tech[illegible] assist teaching and learning;
- To enable educators to implement effective curricul[illegible] and technology in core subject areas;
- To create [illegible]onal network of educators to suppor[illegible] development and implementa[illegible] appropriate learning strategies integrating technology and the arts with othe[illegible]

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| 2 | All Saints Catholic School | 1335 10th St., Omaha, NE 68108 | Diane Cronin | 346 - 5757 |
| 3 | Assumption Elem. School | 5602 S. 22nd St., Omaha, NE 68107 | Paul Limas | 734 - 4504 |
| 4 | Bellevue Christian Academy | 1400 Harvell Dr., Bellevue, Ne 68005 | Bonita Hopper (Busn. Mgr) | 291 - 0775 |
| 5 | Blessed Sacrament Elem. | 6316 N 30th St., Omaha, NE 68111 | Mary S. Moser | 455 - 4030 |
| 6 | Boys Town High School | 13803 Flanagan Blvd. Boys Town, NE 68010 | Dick Lohmeier |  |
| 7 | Boys Town Schools | 13803 Flanagan Blvd., Boys Town, NE 68191 | Patrick McGinnis (Supt) | 498 - 1853 |
| 8 | Brownell Talbot | 400 N. Happy Hollow, Omaha, NE 68132 | Dianne Desler (Headmaster) | 556 - 3772 |
| 9 | Carcinal Spellman Elem. | 12210 S. 36th St. Omaha., NE 68123 | Patricia Butteil | 291 - 2030 |
| 10 | Central Christian Schools | 1722 S. 16th, Omaha, NE 68108 | Paulette Bangert (Supt) | 342 - 6506 |
| 11 | Christ the King Elem. School | 831 S. 88th St., Omaha, NE 68114 | Mary Duffy | 391 - 0977 |
| 12 | Creighton Prep. | 7400 Western Ave., Omaha, NE 68114 | John C. Naatz | 393 - 1190 |
| 13 | Daniel Gross High School | 7700 43rd St., Omaha, NE 68147 | Rebecca Cleveland | 734 - 2000 |
| 14 | Duchesne Academy | 3601 Burt, Omaha, NE 68131 | Marilyn Ryan | 558 - 3800 |
| 15 | Father Flanagan High | 2606 Hamilton St., Omaha, NE 68131 | Patrick McGinnis (Supt.) | 498 - 3000 |
| 16 | Holy Cross Elem. School | 1502 S. 48th St., Omaha, NE 68106 | Diane M. Flynn | 551 - 3773 |
| 17 | Holy Ghost Elem. School | 5302 S. 52nd St., Omaha, NE 68117 | Sarah Barreuther | 731 - 5161 |
| 18 | Holy Name Elem. School | 2901 Fontenelle Blvd., Omaha, NE 68104 | Barbara Marchese | 451 - 5403 |
| 19 | Marian High School | 7400 Military Ave., Omaha, NE 68134 | Elizabeth Kish | 571 - 2618 |
| 20 | Mary Our Queen Elem. | 3405 S. 119th St., Omaha, NE 68144 | Donald Ridder | 333 - 8663 |
| 21 | Mercy High School | 1501 S. 48th St., Omaha, NE 68106 | Carolyn Jaworski | 553 - 9424 |
| 22 | Mount Michael High School | 22520 Mt. Michael Rd., Elkhorn, NE 68022 | Brian Osborne | 289 - 2541 |
| 23 | Our Lady of Lourdes Elem. | 2124 S. 32nd Ave., Omaha, NE 68114 | Kenneth Hajek | 341 - 5604 |
| 24 | Roncalli High School | 6401 Sorensen Pkwy, Omaha, NE 68152 | Duane Gross | 571 - 7670 |
| 25 | Sacred Heart Elem. School | 2205 Binney, Omaha, NE 68110 | Anthony Connelly | 455 - 5858 |
| 26 | Skutt High School | 3131 S. 156th St., Omaha, NE 68130 | William Durow | 333 - 0818 |
| 27 | St. Agnes Elem. | 2211 Q St., Omaha, NE 68107 | Delores Klima | 731 - 1601 |
| 28 | St. Bernadette Elem. School | 7600 S. 42nd St., Omaha, NE 68147 | Sr. Mary Ann Miller | 731 - 3033 |
| 29 | St. Bernard Elem. School | 3604 N. 65th St., Omaha, NE 68104 | David Peters | 553 - 4993 |
| 30 | St. Cecilia's Cathedral Elem. | 3869 Webster, Omaha, NE 68131 | (Ms) Bonnie Pryor | 556 - 6655 |
| 31 | St. Columbkille Elem. School | 224 E. 54th St., Papillion, NE 68046 | (Mrs) Christine Overkamp | 339 - 8706 |
| 32 | St. Gerald Elem. School | 7857 Lakeview Dr., Ralston, NE 68127 | David Garland | 331 - 4223 |
| 33 | St. James - Seton Elem. | 9212 Tomahawk Blvd., Omaha, NE 68134 | Kirk Estee | 572 - 0339 |
| 34 | St. Joan of Arc Elem. | 7430 Hascall, Omaha, NE 68124 | Sr. Marian Camel | 393 - 2314 |
| 35 | St. John The Baptist Elem. | 500 S. 54th St., Plattsmouth, NE 68048 | Laurel M. Ronk | 296 - 6230 |

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| 38 | St. Mary's Elem. School | 5301 S. 36th St., Omaha, NE 68107 | Rick Carpenter | 731 - 7352 |
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| 44 | St. Stanislaus Elem. | 4501 S. 41st. St., Omaha, NE 68107 | Sr. Rose Ann Stillmock | 731 -0484 |
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# The Community Discovered:

## *The Search for Meaning Through the Integration of Art and Technology in K-12 Education*

November 6, 1997

## *Board of Advisors*

### *Museum Contact*

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# Appendix G:

## Unit Abstracts

## 1930's

The purpose of this lesson is to help students develop the concepts of cause and effect.sequencing, comparing/contrasting, and describing attributes through an investigation of ourheritage.

## Acceptance Through Patchwork

This unit is designed to be used during February, black history month. The purpose of the unitis to promote the acceptance of various individual differences through literature set in the presentand during historical times and set in various locations. The unit builds on the trade book, ThePatchwork Quilt. Connections are made to the artistry and family history in handmade quilts, thegeometry used in designing quilt blocks, performing arts thrce, history through a look at thelives of slaves through literature and information from the Internet. The work of artist WilliamH. Johnson is used for its depiction of the heroes in black history and the everyday life of blackpeople.

## American Revolutionary War: Two Sides...Two Perspectives

In this unit, students will investigate the American Revolutionary War era from the perspectiveof Britain and the American colonists by researching causes, effects, events and people.

## Architecture: Homes All Around

The purpose of this unit is to help students develop a sense of architecture historically, avocabulary, and a personal connection to architecture. They will learn about the architecture ofFrank Lloyd Wright, then the architecture of Nebraska, and then connect to their ownarchitecture (homes and buildings in their community).

## ARTIFACT to ART to GLYPHS

"ARTIFACT to ART to GLYPHS" is a unit about discovery. Major emphasis is on thedevelopment of early Latin American civilizations. The first part of the unit is based on JeffStern's Prarie Visions Unit on "Cuna Molas". Students examine early cultural artifacts and thencreate their own artifact patterned after the molas of the Cuna people of Panama.

The second part of the unit is based on early image-making attempts from the Cro-Magnon to thePeruvian Incas. Students create their own weavings using a variety of fibers and techniques.

The final part of the unit investigates how image-making gave way to creation of symbols forsounds and concepts. Students study Maya glyphs and create a personal glyph in the Mayastyle.

## Building Buildings

The purpose of this unit is to have students further develop their 3D knowledge of virtual reality.

## Children's Books

This unit allows seventh grade students to use their experiences to write children's books whichdeal with an theme/lesson which 2 grade children can relate to.

### Citizenship

"Citizenship: A Unit Incorporating Art and Technology" is a 4-Mat Wheel unit. This unitemphasizes the use of cooperative learning groups and research using the Internet and othermedia to gain knowledge of the concept of citizenship and symbolism in art. Analyzed imagesare from the National Museum of American Art. Students reflect on prior knowledge of democratic symbolism in order to create and present theirown awards to citizens whom they believe possess qualities and characteristics of "good"citizenship.

Students create multi-media presentations or portfolios which include: a personal reflectionessay, NMAA image summary, descriptive paragraph describing student-created award, letter toawardee, prototype of award, Quick Take photograph or Virtual Reality clip of award.

### Color My World

The purpose of this unit is to help students learn their colors; and to describe how colors mayeffect the way they feel.

### Discovering Shoes, Step by Step

The goal of this lesson is to alleviate the beginning-of-school jitters and to instill a sense ofcommunity among class members. The students will experience an in depth and interdisciplinaryunit on shoes.

During active involvement the students will glean an appreciation of the arts, problem solve conduct research, reflect, and share findings within and between collaborative groups.

### Facial Tattoos or Face Painting

Students will use a grid-like method to create a life-size self-portrait from a 3X5 black and whitephoto. After being exposed to the different customs and rituals surrounding face painting fromancient through modern civilizations, students will create a symmetrical design on their portraitdrawing which fits the contour/shape of their face.

### Family Heritage

Students who fit into an at-risk criteria need to become connected to their heritage to have anunderstanding of who they are and where they belong in their community. The Family Heritageproject will give the at-risk student a format for doing this. Students will research their familyancestory through interviews and research. They will incorporate the use of technology and artto bring their heritage into a visual perspective.

### Fiber of Life

This unit allows students to explore how plants are important to our environment and man'ssurvival. Students will complete a learning cycle in which they explore, invent, and apply theconcept that plants are used by man and that art plays an important role between the two Students will make a connection between plants and their importance to the environment. "Whatis art? is clothing art? What is the difference between crafts and art?" Students will learn thatplants not only sustain life but they are also used by man for many different things. Man alsouses plants to express himself and to beautify his world. Man needs an aesthetic experience toelevate his understanding of the mysteries of life.

### Flowers, Flowers, Flowers...A Visit with Georgia O'Keeffe

After a unit in science on the Structures of Life, (plants), and during a Language Arts unit onpoetry, the students looked at, discussed and researched Georgia O'Keeffe and her flowerpaintings. They then chose flowers to paint and created a close-up watercolor painting inGeorgia O'Keeffe style. Afterwards, each student wrote a poem about their painting usingdescriptive language.

### GOING WEST

The second grade language Arts curriculum reads the story, "Josafina and the Story Quilt" andthe social studies curriculum includes Pioneers that traveled west.

These units deal with early pioneers that lived in the eastern states and made plans to move westfor land, gold or opportunities of many sorts. In the late 1800's the way of life was changing.Many brave people left a way of life that was familiar and comfortable to start a new life in thewest. On their way west they encountered many hardships. Many times the hardships and dailytrials were recorded in journals, with pictures that were drawn or painted and often in sewingprojects such as quilts.

Second graders easily relate with the seven or eight year old girl in the story that tells about herfamily moving west.

### How the Environment Effects our Feelings

At the beginning of first grade, self awareness is a prominent study. The skill of identifying andlabeling feelings is a vital component of self awareness, problem solvng, and conflict managing.

In art and literature for the reader's and viewer's reaction. The students will learn to compareimages and discuss their feelings created by an artist's work. Students will become aware of thecorrelation between experiencing feelings in art and literature and feelings caused by changes inweather.

### Landforms

The social studies curriculum in the Lexington Public Schools includes the study of landforms It is important for the students to recognize the landforms that make up the topography of ourworld. It is important for the students to have the ability to read a topographical map and globe It is imperative that students understand how landforms affect the lifestyle of a community andhow landforms may determine the types of goods and services a community produces.

### Landforms

E-Mail Project In the third grade Social Studies area, the children learn to identify and explain the followinggeographic terms: lake, island, river, mountain, peninsula, coast, desert, plain, ocean. Thesewere the starting points for our info search in a constructivist style. In Language composition they are to write groups of related sentences to form paragraphs,compose and present oralreports, and proofread all written materials. Writing descriptions was developed.

When we began discussing the landforms and what they wanted to find out about the terms, ourhome state was their focus. With my help, the first of the computer searches on Nebraska weredone with sites I had bookmarked. This was how they picked landforms to write and drawabout.

I wanted this to be an E-mail project, so I had put a request on the St. Olaf College World WideWeb for an intercultural e-mail project, seeking a partner class. This was then sent out, and fromthe replies, partner classes were selected.

### Learning By Looking: Pueblo Indian Ceremonial Dances

In this unit, students will investigate ceremonies and traditions, using the Pueblo Indian cultureand its ceremonial dances as a focus point. An emphasis will be put on how the values of aculture influence the symbolism that is used, and students will be asked to compare and contrastthe traditions of the Pueblo to their own. Inferences will be made about the values of the culturethrough the use of Pueblo Indian literature, music, and art work which depict ceremonialdances.

### Linking Civilizations and Personal Heritage Through Multimedia and Art

Sixth grade students will use multimedia as a tool to link personal heritages, the Social Studiescurriculum, the Language Arts curriculum, and art images to their own experiences. Hopefullythey will recognize and value images, symbols, and the relationship they establish with theirown personal heritage. Each student will develop an appreciation of their own culture and itsartistic contributions.

### Murals, Memories, and Making Art

Fourth grade reading students will study art works by famous artists. They will use varioustools for learning about the artist, and they will present their information by writing andspeaking about the artist. They will also create artwork in the style of the artists and describetheir creations to classmates and other students in the school. They will make a video tape abouttheir experience.

### My Family

While using artworks of families the students will improve their reading, writing, and oralexpression skills. The students will also compare and contrast the families in the artworks andwith their own.

### Numbers in Art

Students have the chance to see and use numbers in their world. The four learning styles areused to enhance the learning of identifying and using numbers to create a final project.

### Our community-in sculpture form

This project is based on the works of William H. Johnson. The objective was to use his works communication with another community as well as thought best demonstrate our communitiy tocreate sculpture in clay.

### Our Cultural Community

Many communities in Nebraska are diverse in their populations. Our towns and cities arecomposed of people from many different countries and cultural backgrounds. In Winnebago,our village is composed the same way but with the exception that the majority is NativeAmerican. What makes our village different from other small communities in NE Nebraska?How can the Winnebago cultural identity be shown? The African-American artist, William Henry Johnson chose to show his cultural community inSouth Carolina through his paintings of friends, relatives and the people and their occupations.Using his images as a springboard, how might the cultural heritage of our village be shown?

### Our Lives and the Four Seasons

The students will explore the likenesses and differences of each season of the year. They willdetermine plant, animal, human, and environmental activities which each season is characterizedby. The students will then identify the changes of these activities and the reasons why they needto change.

### Presidents

Students will be able to ascertain the qualities needed to be president, see the differences incharacter of past presidents, draw conclusions about certain presidents' time in office, link artwork of the past to a specific president's reign.
Students will be able to find information on the Internet about a given subject, take notes, drawconclusions, make choices from a selection, and support choice with reasoning. They willsubstantiate Internet information with book sources. They will also create own art criteria. Theywill be able to interpret current events.

### "Real or Painted Art" Tromp l'oeil Art Awareness an Activities

The students will be introduced to Tromp l'oeil art, via a tour lead by a docent. They will view itclosely, compare and contrast it with other art forms, and discuss their opinions of this form ofart.
The students will then complete the following activities and choose the means they wish topresent the information. They will select their favorite piece of Tromp l'oeil art that they saw anddo the following. They will be told that they are hired by the school to make up advertisementfor the showing of their selected artwork and write a one page story about their selected pictureand artist. They will also do one of the following: 1) Write a 10-14 line poem, using the form oftheir choice, or find a poem in a book. 2) Make a poster drawing of their selected artwork andwrite a half page summary as to why they like that artwork. 3) Do a radio ad about theirartwork, that is at least 30 seconds long. 4) Make up an interview with the artist and have thisinterview about the artwork be about a minute in length. The students will then present theirselection to the class.
The students will conclude this activity by writing a thank you letter to our docent. They willthank our docent, tell them the artwork, its artist, and the date the artist completed the work ofthe Tromp l'oeil art that they liked the best. They will also write the docent the reason why theyselected the piece of artwork that they liked.

### Rivers of Life: Mississippi Adventure

The Mississippi River and its tributaries flow through the heart of North America. They traversethe continent's geographical heartland as a witness to much of our history and as a source ofinspiration to our literature, arts and music. These rivers have complex ecosystems that supporthundreds of species of fish, birds and land animals. People depend heavily on them forrecreation, transportation of needed goods, and for over 25 million of us, the very water

This unit will expose students to the exploration of this extraordinary river system. Its richnatural and cultural history will become evident through student-centered inquires involvinginteractions with on-line guests, hands-on classroom activities, research, and creative work.This unit utilizes computers and communications technology to enhance environmental learningexperiences that are grounded in local issues and connected to global themes.

### Room Design Planning/From Paper to Virtual Reality and back again

The students are guided through a series of exercises in which they must explore how theobjects and space around them can be changed to make life more interesting and enjoyable. Theexercises begin with two-dimensional exercises and move toward creation, manipulation andexploration of three-dimensional spaces using the computer and 3-D web building software.

### Sound and Hearing

This unit is about how sound is produced by vibrating objects and how sound is picked up andheard by humans. Integrated strongly into the unit is the production of sound from musicalinstruments and how the qualities of various instruments affect their sound's loudness, pitch and tone. The unit is culminated by having the students present their product which could be ahome-made instrument of their design or a hyperstudio presentation of an instrument. Lesserreport assignments also were allowed at a lower assessment value potential.

### The Civil War

This unit asks the students to study the American Civil War and then create a hyperstudio stackabout one aspect of the war.

### The Places We Love

This unit explores how people express themselves. This is done through studying the wayartists and writers convey to us places they care about. Artists value self-expression and peopleuse art to express their values and beliefs. We use the works of William H. Johnson and othersas well as the Children's book All The Places To Love.

### The Unknown Secrets of the Rain Forest

The students will build a rain forest our classroom as they learn about it. They will learn wherethey are located, why are they important to us and what is happening to the rain forest. Thestudents will learn about the water cycle, the cycle of a blossom flower, life cycle of a frog, soillayers, photosynthesis and the characteristics of living and non-living things while learningabout the rain forest. The students will be able to show oral expression through performing aplay.

### Understanding Transitions

The goal of this unit is for the students to explore there history and start thinking about thedecisions that face them in the future. Through studying Johnson's life and art students willobserve how events cause change. They will be able to identify the causes and effects inJohnson's life and their own.

### Who am I?

Students develop their writing skills by creating a character sketch about the person they need toknow best: themselves. Students read character sketches, view portraits by famous artists, selectone personality trait, and affix a mug shot of themselves into a famous portrait. Students write apiece which describes their physical traits and narrates a personal adventure showing themselvesliving one of their personality traits. Included in the final project is a conversation with a famousartist--living or dead--who is about to paint their portrait.Students imagine themselves at the ripeold age of 55, discussing with the artist whether they have changed, how they have changed,and why they changed.

# Appendix H:

## Inservice Training Institute Examples

# Advanced Training For Community Discovered

June 2-6, 1997

Omaha, NE

| Mon 6/2 | Tues 6/3 | Wed 6/4 | Thurs 6/5 | Fri 6/6 |
|---|---|---|---|---|
| 10:00<br>Collaboration | 8:30 - 12:00<br>Collaboration | 8:30 - 12:00<br>Telecollaborative Projects: The Judy Harris Model | 8:30 -9:30<br>Troubleshooting the MAC<br>9:45 -11:45<br>Claris Homepage *Ji Hopkins esu1' & KKnicklin, esu19* | 8:30 The Final Stage<br>Individual instruction strategies<br>Learning Styles<br>THE PLAN |
| **Lunch Westside 12:00** | **Lunch Westside 12:00** | **Lunch Westside 12:00** | **Lunch Westside Room 12:00** | **Lunch Westside Room 12:00** |
| 1:00- 3:00 The 3R's- Revisit. Re-evaluate. Refine (Re-dig)<br>3:00 - 4:30 Jigsaw Activity w/ software bundles<br>**4:30 Evaluation** | 1pm - 3:00pm<br>Object VR using Kaidan Rigs*Bill Menousek esu3*<br>3:00 - 4:30 Work with Partner on Establishing Mutual Goals<br>**4:30 Evaluation** | 1:00 - 3:00<br>3R's- Creative Brainstorming w/partner<br>Developing a Plan to enhance units w/ the arts<br>Refining & selecting a strategy<br>3:30 4:30 Panoramic VR *Mark Billington*<br>**4:30 Evaluation** | 1:00 - 4:00 Adv Tech Breakout sessions:<br>Hyperstudio: *Tom Albertson, J Thompson.*<br>QuickTake *J Criger*<br>Claris Slide Show *C de Frey*<br>Digitizing Video *M Billington*<br>Claris Homepage *J Hopkins & K Knicklin*<br>Flash It *Sue Burch*<br>Video Teleconf *EClark*<br>Desktop VR *T Wolfe*<br>Scanner *Lenka Knowski* **4:00 Evaluation** | 12:45 - 2:30<br>Sharing THE PLAN<br>2:30 closure<br>Stipend Forms |
| **5:00 Supper**<br>**Westside Room** | **5:00 Supper**<br>**Westside Room** | **5:00 Supper**<br>**Westside Room** | **5:00 Supper**<br>**Westside Room** | |
| | | 6:00 - 7:30<br>**Museum Night** | | |

# Technology Support Team

## Community Discovered Summer Institute

June 16-20, 1997
Omaha, NE

| School | Contact Person(s) | |
|---|---|---|
| Grand Island<br>ESU 10 | Sue Burch 308-385-5971<br>Alan Wibbels, 308-237-5927 | Teach email PINE on 6/16? |
| Lexington<br>ESU 10 | | |
| OPS<br>ESU 19 | Kelly Knicklin 402-557-2500<br>Mark Carnedale 557-3500 | prefer demo Claris Homepage and/or Web Search Engines **not available** |
| Westside<br>ESU 3 | Vicki Borst 597-4891 | Teach Netscape and Netscape Email on 6/16 |
| Winnebago<br>ESU 1 | Jim Hopkins, 402-287-2061 | Claris Homepage<br>available 16 & 20<br>6/20 Teach Claris Homepage |

## Other Support Persons

| Name & Co. | Contact info | |
|---|---|---|
| Mark Billington<br>Apple Computer | 402-333-7807<br>billington1@apple.com | Demo Video digitizing on 6/20 |
| Stuart Wheat<br>Sheldon | 402-472-2461<br>swheat@unlinfo.unl.edu | mentor: 6/16 Netscape Email<br>mentor: 6/19 Public Art<br>mentor: 6/20 Internet Research |
| Jacquie Criger<br>WCS | 390-8213, 8223, 2242 | mentor: 6/16 Netscape Email<br>mentor: 6/19 Intro to Design & Value of Art<br>instructor: 6/20 Internet Research |
| Tom Albertson<br>WCS | 390-1302<br>2242 | mentor: 6/19 Email PINE<br>mentor: 6/19 Intro to Design & Value of Art<br>instructor: 6/20 Hyperstudio |
| Cheri McIntyre<br>WCS | 390-2242 | set up mini lab in classrooms<br>tech support<br>equipment<br>help configure net email on 16th<br>install Claris Homepage |
| Amanda Falloon<br>CD | 345-8003 | mentor: 6/16 Netscape Email<br>mentor: 6/19 Public Art<br>mentor: 6/20 Internet Research |
| Lenka Knowski<br>CD | 390-8322 | mentor: 6/19 Email PINE<br>take notes on 6/19-20<br>mentor: 6/19 Public Art<br>instructor: 6/20 Flatbed Scanner<br>create Tokens<br>hardcopy of agenda |
| Colette de Frey | 390-8324 | mentor: 6/19 Email PINE |

| | | |
|---|---|---|
| CD | | instructor: 6/19 Public Art |
| Erik Clark<br>CD | 471-0942 | set up mini lab in classrooms<br>tech support, equipment<br>help configure net email on 16th<br>mentor: 6/19 Email PINE<br>mentor: 6/19 Intro to Design & Value of Art<br>instructor: 6/20 QuickCam Video teleconferencing demo<br>install Claris Homepage<br>Web Whack sites |
| Janet Macklem<br>CD | 390-8324 | mentor6/16 Netscape Email<br>mentor: 6/19 Intro to Design & Value of Art<br>mentor: 6/20 Hyperstudio<br>mentor: NEGART<br>Evaluations |
| Jill Assman | | mentor: 6/16 Netscape Email<br>mentor: 6/19 Public Art<br>mentor: 6/20 QuickTake<br>mentor: NEGART |
| Barb Dinslage | | mentor: 6/19 Email PINE<br>mentor: 6/19 Intro to Design & Value of Art<br>mentor: 6/20 Internet Research<br>mentor: NEGART |
| Penny Businga | | mentor: 6/19 Intro to Design & Value<br>mentor: NEGART |
| Dennis Resteau | | mentor: 6/16 Netscape Email<br>mentor: 6/19 Intro to Design & Value of Art<br>mentor: NEGART |
| Donalyn Heise | | Web agenda<br>Develop Web Pages for sessions<br>Token Response Activity<br>Inquiry Approach<br>Art Interpretation<br>Approaches to Art<br>NEGART<br>Virtual Tour |
| | | |

# The Community Discovered
# New Participant Summer Workshop Agenda

June 16-20, 1997
Omaha, Nebraska

| Monday | Tuesday | Wednesday | Thursday | Friday |
|---|---|---|---|---|
| AM - Joslyn<br>PM - CEC | All Day Joslyn | All Day Sheldon | CEC | CEC |

## Monday June 16

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12:00-1:00 Lunch at CEC Classroom A 4-5

1:00 - 1:15 Classroom A 4-5

Introductions/Orientations/Announcements *Donalyn Heise*

| Group A LAB | | Group B A2-3 | |
|---|---|---|---|
| 1:15 - 2:30 Lab | Navigating w/Netscape<br>Vicki Borst ESU3 | 1:15 - 2:30 Classroom | NCSA Email<br>ESU 10 Marilyn Scahill |
| 2:30 - 3:45 | Netscape Email<br>Vicki Borst ESU3 | 2:30 - 3:45 | Navigating w/ Netscape<br>ESU10 Marilyn Scahill |

3:45-4:00 Room A 4-5 - Skit

4:00 - 4:30 Room 4-5 Kearney Q & A. and Evaluation *Janet Macklem*

Evening - Dinner Cruise - Buses load from Holiday Inn Express (3001 Chicago Street) 5:15-5:30

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## Tuesday, June 17

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7:45 - 5:00 Joslyn Art Museum. Omaha, NE

Evening - Jazz at the Sheldon Memorial Gallery and Sculpture Gardens.
Lincoln, NE

## Wednesday, June 18

**7:45 - 5:00 Sheldon Memorial Gallery and Sculpture Gardens, Lincoln, NE**

**Evening - Open**

## Thursday, June 19

8:00 - All Groups meet in Room A 4-5- CEC - Daily Schedule. Announcements. *Donalyn Heise*

The goal for today is to grow cognitively in your ability to think analytically, increase perceptual awareness, and develop higher order thinking skills, while using the arts as the focus of interdisciplinary teaching and learning.

| | |
|---|---|
| 8:15 - 9:00 am - ALL Groups | Token Response Activity selecting, analyzing<br>Inquiry Approach: Art Integration Model - AIM |
| 9:00 - 10:00 | Portraits Homepage |
| 10:00 -10:15 | Intro to Claris Homepage - Kelly Knicklin, esu19 |

10:15 -10:30 **BREAK** *coffee, juice*

| **Group A - Lab *Donalyn Heise*** | **Group B - A 2-3 *Colette de Frey*** |
|---|---|
| 10:30 am - 12:00 Intro to Design & Approaches to Value | 10:30 - 12:00 Public Art |

12:00-1:00 Working Lunch - Room A 4-5 showcase slide show - *Colette de Frey*

| **Group A - A 2-3 *Colette de Frey*** | **Group B LAB *Donalyn Heise*** |
|---|---|
| 1:00 - 2:30 Public Art | 1:00 - 2:30 Intro to Design & Approaches to Value |

2:30 - 3:45 pm. Room A 4-5 Cooperative Group Activity - NEGART. *Donalyn Heise*

3:45- 4:00 - Evaluation *Janet Macklem*

## Friday, June 20

**8:15 - 8:30 All meet in Westside Room**

Daily schedule

Present Cooperative Group Activity: Create a Virtual Tour. *Donalyn Heise*

BEST COPY AVAILABLE

| Group | | Group B | |
|---|---|---|---|
| 8:30 - 9:30 am<br>**Lab** | Internet Research<br>Jacquie Crieger. WCS<br>search engines | 8:30- 9:30 am<br>**Classroom A2-3** | Digital Imaging |
| 9:30 - 10:30<br>**Classroom A2-3** | Digital Imaging | 9:30 - 10:30<br>**Lab** | Internet Research<br>Jacquie Crieger. WCS<br>search engines |

10:30-10:45 **BREAK** *coffee, juice*

10:45 - 12:00 All Groups Meet in A 4-5- Cooperative Group Activity: Create a Virtual Tour

**12:00 - 12:45 LUNCH in Westside Room-** Video teleconferencing demo w/ nmaa docents. *Mark Billington & Erik Clark*

12:45-2:15 Westside Room - Share Virtual Tours

2:15-2:30 **BREAK** (snack)

2:30 p.m. - 3:30 p.m. - Westside Room

Arts Advocacy. *Marty Skomal. Nebraska Arts Council*

3:30 - 4:00 - Evaluation and Closing *Janet Macklem*

All Groups complete evaluation forms

Q & A

# Technology Support Team

### Community Discovered Advanced Summer Institute
June 2-6, 1997
Omaha, NE

| School | Contact Person(s) | |
|---|---|---|
| Grand Island<br>ESU 10 | Sue Burch 308-385-5971<br>Alan Wibbels, 308-237-5927 | Flash It 6/5 |
| Lexington<br>ESU 10 | | |
| OPS<br>ESU 19 | Kelly Knicklin esu 19 557-2500<br>Mark Carnedalo (NW) 557-3500 | Claris Homepage 4/5 |
| Westside<br>ESU 3 | Bill Menousek, 597-4890<br>Terry Wolfe | Obj VR w/ Kaidan Rigs 6/3 pm<br>Virtus VR 6/5 |
| Winnebago<br>ESU 1 | Jim Hopkins, 402-287-2061 | Claris Homepage 6/5 |

### Other Support Persons

| Name & Co. | Contact info | |
|---|---|---|
| Mark Billington<br>Apple Computer | 402-333-7807<br>billington1@apple.com | Panoramic VR pm 6/4 3:30pm<br>Teach Troubleshooting the MAC on 6/5 8:30 am |
| Stuart Wheat<br>Sheldon | 402-472-2461<br>swheat@unlinfo.unl.edu | mentor |
| Jacquie Crieger<br>WCS | 390-8213, 8223, 2242 | mentor<br>Quick Take 6/5 |
| Tom Albertson<br>WCS | 390-1302<br>2242 | mentor<br>Hyperstudio 6/5 |
| Cheri McIntyre<br>WCS | 390-2242 | set up mini lab in classrooms<br>tech support<br>equipment |
| Amanda Falloon<br>CD | 345-8003 | mentor |
| Lenka Knowski<br>CD | 390-8322 | mentor<br>Scanner 6/5<br>take notes, agenda, handouts |
| Colette de Frey<br>CD | 390-8324 | coordinate bundle Zigsaw<br>Telecollaborative Proj 6/4<br>mentor<br>Claris Slide Show 6/5<br>nametags |
| Erik Clark<br>CD | 471-0942 | set up mini lab in classrooms<br>tech support<br>equipment<br>mentor<br>Video teleconf 6/5 |
| | | |
| John Thompson | | Hyperstudio 6/5 |
| | | |

# Appendix I:

## ACTV Plans and Press Release

# TENTATIVE PLANS FOR USE OF ACTV'S *eSchool Online*

Community Discovered and three Nebraska school districts. Westside. Grand Island and Lexington signed an agreement to license ***eSchool Online*** from ACTV Net, Inc. the education division of ACTV, Inc. Under the agreement, teachers will use the ***eSchool Online*** service to create more educationally relevant and organized usage of the vast educational resources of the Web by marrying these resources to educational video.

***eShool Online***, will allow students to watch or interact with educational video programming in the classroom while simultaneously interacting with related World wide Web material automatically sent to the computers via a new Web Push service. ***eSchool Online*** represents a new virtual classroom application that combines the best educational video with both discovery-based and collaborative Web-based learning models.

In the first year of this project, while plans are still being finalized, we are looking at piloting a few units to be either developed or converted from existing curricula and placed in the ***eSchool*** format. Participants and CD staff will work together to identify appropriate units and websites. In addition, as the CD project is expanded, we anticipate this will be a very valuable tool to use for staff development. Since not all participating teachers are able to attend each staff development session, due to classroom conflicts or the unavailability of substitute teachers, ***eSchool*** will allow CD to offer the presentations in a real life format.

***eSchool Online***, will enable educators to effectively use appropriate Internet technologies and World Wide Web content for constructivist teaching and learning. This service will also be used to stimulate discussion among a statewide and national network of educators to support.to development and implementation of appropriate learning strategies integrating technology and arts with other subject areas.

**ACTV, Inc.**

# NEWS RELEASE

FOR IMMEDIATE RELEASE

## Several Nebraska School Districts. Nebraska's Community Discovered Project and ACTV Net To Develop New Online Instructional and Staff Development Applications Marrying Video with the Web

New York/Nebraska, September 8, 1997 - Three Nebraska School districts in cooperation with The Community Discovered, an educational technology project designed to provide students across Nebraska with better access to the arts through technology, announced today an agreement to license *eSchool Online* from ACTV Net, Inc., the education division of ACTV, Inc. (Nasdaq:IATV). Under this agreement, teachers will use the *eSchool Online* service to create more educationally relevant and organized usage of the vast educational resources of the Web by marrying these resources to educational video.

With *eSchool Online*, students will be able to watch or interact with educational video programming in the classroom while simultaneously interacting with related World Wide Web material automatically sent to their computers via a new Web push service. *eSchool Online* represents a new virtual classroom application that combines the best educational video with both discovery-based and collaborative Web-based learning models.

The Community Discovered is a five-year project that links technology and the arts with other subject areas to transform the education of K-12 students. The focus of this project is to develop constructivist curriculum models of engaged student learning using technology and the resources of the Internet. Conducted by Westside Community Schools in Omaha, Nebraska, The Community Discovered project builds upon and extends the impact of the Art and Technology Integration (ATI) Project conducted by Westside and the Grand Island Public Schools. The ATI project received a two-year grant from the Excellence in Education Council, funded by Nebraska state lottery proceeds.

Superintendent of Westside School District, Dr. Ken Bird, said, "This partnership will help students and teachers in Grand Island, Lexington and Westside Community Schools achieve [illegible] meaningful access to the extensive and complex resources offered through the [illegible]. We are excited [illegible] cost-effective means [illegible]

The Director of the Community Discovered Project, Dr. Kathy Coufal, added. "Through *eSchool Online*, the goals of the Community Discovered will be advanced in four important ways: 1) by providing access to the arts for a broader audience of students and teachers; 2) by promoting the centrality of the arts across the curriculum for kindergarten through 12th grade; 3) by using technology to advance the development of constructivist educational environments; and 4) to create an expanded community of learners by connecting students, teach[illegible], and artists across the global network".

This *eSchool Online* application will enable educators to effectively use appropriate Internet technologies and World Wide Web content for constructivist teaching and learning. Secondly, the *eSchool Online* service will be used to stimulate discussion among a national network of educators to support the development and implementation of appropriate learning strategies integrating technology and the arts with other subject areas.

The *eSchool Online* programming developed under this agreement will be accessible to students and teachers throughout Nebraska provided they have an Internet connection, a Java-enabled Web browser, and a video source such as a TV.

"We are excited to be a part of a very successful project that brings together leaders from the arts, sciences and technology," said Bruce J. Crowley, President of ACTV Net, Inc. "*eSchool Online* makes the Internet a more useful tool for teachers and curriculum specialists, because it marries educational video to the Web thereby giving Web material some context. Secondly, teachers can mediate the learning experience through *eSchool* CHAT. We feel that this application will serve as a model of how distributed learning can work effectively in the classroom and connect the classroom with the home."

Based in New York City, ACTV, Inc. enhances the power and quality of the television viewing experience by offering both live and prerecorded individualized entertainment and educational programming.

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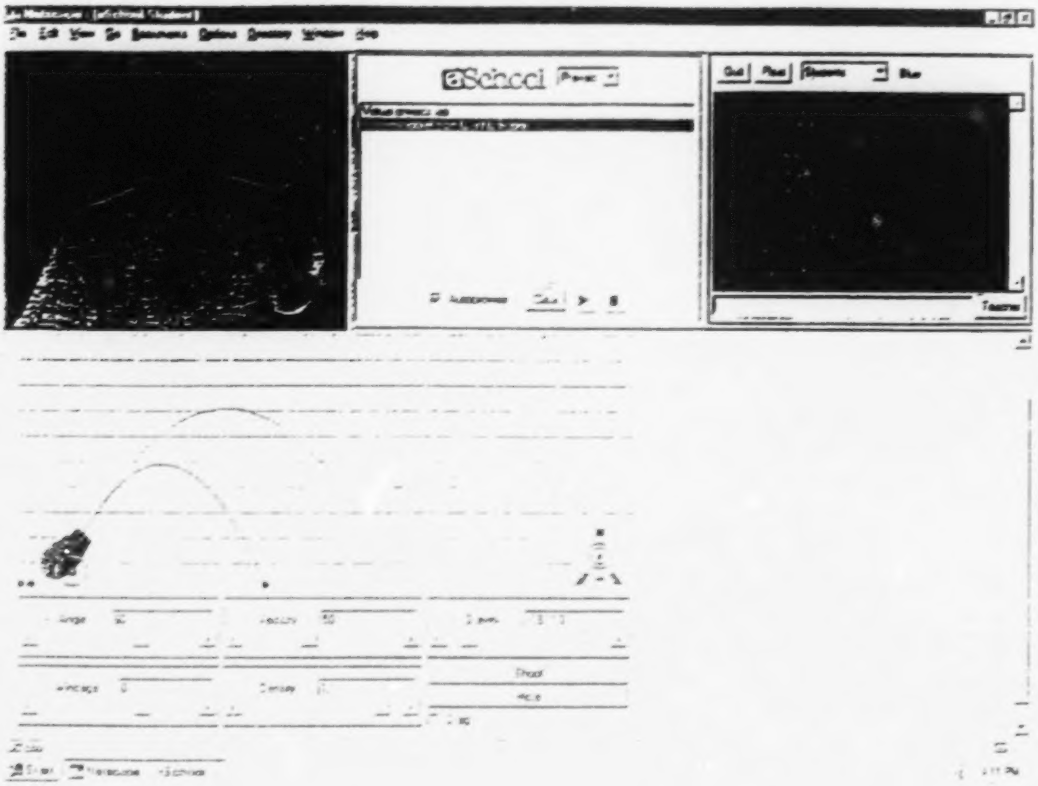
eSchool
Angle
Velocity
Shoot

# Appendix J:

## Project Calendar of Events

## Community Discovered Professional Development Activities

### January 1996 --- December 1996

- June -- Prairie Visions/ Summer Institute on the Visual Arts
  Two weeks of Training
- July -- National Museum of American Art, Washington D.C.
  One week of Training
- September 26 -- Distance Education Workshop
  Constructive Learning Theory
  Unit Plan
  Technology Update
  Evaluation Overview
  Apple Computer Presentation
- December 10 -- QuickTime Virtual Reality Workshop
- December -- Multimedia Bootcamp/Apple Technology

### January 1997 --- December 1997

- January 21--William H. Johnson Meeting (African-American Artist)
- January 31 --Mindwinter Mindstorms Workshop
  PlanIt Teacher Software/Kennedy Center. Mr. Kit Eakle
  Using Web Forms
  Exploring African Culture Through Dance/Namu Lwanga
- February 1 -- Mindwinter Mindstorms Workshop
  Integration of Technology in a Constructivist Environment, Mr. Todd Fennimore (NCREL)
  Virtual Reality. Donalyn Heise
- February 11 -- John Biggers Workshop (African-American Artist)
- March 3 -- Gwen Evertt. National Museum of American Art
  Presentations on William H. Johnson at school districts and the Joslyn Art Museum
  William H. Johnson Exhibition at the Joslyn Art Museum
- March 7 -- Exploring African Culture Through Dance/Namu Lwanga
  PlanIt Teacher Presentation/ Kennedy Center/Mr. Eakle
- March 13 -- Technology Surfing Party
- April 7 -- New Participants Orientation
- April 9 & 11 Kennedy Center African Odyssey Interactive Presentation/Ki - Yi - Mbock
- April 10 & 11 Exploring African Culture Through Dance/Namu Lwanga

**1997 Continued**

- June -- Advanced Training Week for 1996 Participants
- June -- Prairie Visions/ Summer Institute on the Visual Arts
  Two weeks of Training (1997 Participants
- July -- National Museum of American Art, Washington D.C.
  One week of Training
- Monthly update meetings with Participants at district levels
- Quarterly Site Coordinator Meetings
  October 10
  December 12
- October 2 -- Professional Development Date
  Julia Noyes, professional artist and educator
  Roger Shimomura, professional artist and educator
- Special Interest Group Meetings
  October 11 --Public Sculpture
  October 11 -- Nebraska State Historical Society Conference
  November 12 -- Post Office Murals
  Carol Ahlgren, Ne. Historical Society
  Brainstorming Session at the Sheldon Memorial Art Gallery and Sculpture Garden
- November 10 -- Art & Technology Integration for Elementary
  Specialist, Donalyn Heise and Barb Dinslage
- November 25 -- Claris Homepage Workshop
- December 4 -- Professional Development Date
  Unit Plan Development
  Special Interest Groups/Joslyn Art Museum
  Conservation Tour/Murals
  Latino Art
  Public Sculpture
  Folk Art
  StoryTelling

**January 1998 --- December 1998**

- Monthly update meetings with participants at district levels
- January 22 -- Professional Development Date
  Faye Powe & Monica Sanjur/National Museum of American Art
  Conflict vs. Consensus Presentation
  Idu Maduli/Storytelling Presentation
  Breakout Technology Sessions

- Quarterly Site Coordinator Meetings
  February 27
  May 8
- May 1 -- Professional Development Date
  Pending
- June -- Advanced Training for 1997 Participants
- June -- Prairie Visions/Summer Institute on the Visual Arts
- June -- National Museum of American Art, Washington D.C.
  One week of Training